Later Sanskrit Rhetoricians

(Post Paṇḍitarāja era)

Dr. Anand Kumar Srivastava

It is generally believed that all the constructive and classical growth in this country stopped altogether after the 17th century. This common conception was not only held true in the field of poetics but also regarding philosophy, literature and arts in general. The notion of stunted growth of Indian thought should be firmly refuted. In fact, the overall assessment in all spheres of creative thinking bears testimony to the living tradition of a constantly alert and aware cultivation of thought.

This monograph endeavours to establish this very fact in the context of Sanskrit Poetics. In Sanskrit Poetics, usually, Paṇḍitarāja Jagannātha is considered to be the last of the great ācāryas; with the result that the contemporary and subsequent development in the field of poetics have neither been taken into account nor discussed, though after Paṇḍitarāja about 250 ācāryas wrote Poetics of their own. In his **'Ādhunika Sanskrit Kāvyaśāstra'** (pub. 1990) the present author, for the first time, discussed the history of post-Paṇḍitarāja era Poetics and its contribution. This work is the second endeavour in this rare field.

An attempt has been made to include almost all the contemporary and the latest ācāryas beginning from the period of Paṇḍitarāja. Being more historically oriented, the life and the nature of their works in general has been highlighted rather than their critical evaluation.

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Presented to Prof. Ram Pratap
with respect

AK Srivastava
30.01.2008

LATER SANSKRIT RHETORICIANS

(Post Paṇḍitarāja era)

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Later Sanskrit Rhetoricians
Dr. Anand Kumar Srivastava

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Most humbly and piously Dedicated
to
My Revered Teacher
Prof. Abhiraj Rajendra Mishra
Profound scholar of various Classics and Scriptures.
A Literateur, par excellence
Author of more than one hundred books
Ex-Vice-Chancellor
Sampurnanand Sanskrit University, Varanasi.

FOREWORD

Ever since literature became a powerful medium of expression of human feelings and emotions, various styles of literary expressions were tried and experimented. Since then many literary theories were propounded and this led to a vibrant event among their protagonists about the relative strength of each in capturing the nuances of the feeling and expressions.

A cursory look of the history of literary criticism in sanskrit will make this point amply clear. Conflicting theories continue to remain an interesting subject of research even in contemporary times.

Today the time have changed. Literature in form and content has become more tolerant and open to assimilate newer ways of expression. In accordance with this, literary appreciation has also adopted a different approach. It seems that to appreciate literary endeavour of this variety, the critical approach should be more contemporary and not necessarily that which was formulated by earlier scholars. In recent times many authors are viewing a modern outlook towards literary criticism.

No doubt Rasagaṅgādhara of Paṇḍitarāja Jagannātha is the last authoritative text on sanskrit poetics and we don't find such standard work afterwards but it is to be noted that we cannot apply the usual standards of sanskrit poetics to the later periods to appraise its value, as the contemporary poetics doesn't require much discussion. However the later sanskrit poetics deserves our attention due to their own merit.

Post Paṇḍitarāja era has to its credit a long tradition of rhetoricians. Though researches have been made, yet this arena is almost untouched. I hope this treatise will attract scholars to enter this area. There are many manuscripts of sanskrit poetics written in Devanagari and other scripts which are unpublished and those which have been published are untraceable. If these could be published, the sanskrit world will be enriched.

The author has made the commendable efforts in providing valuable information about almost all eminent ācāryas of post Paṇḍitarāja period of sanskrit poetics. By throwing light upon the less known area of sanskrit poetics, Dr. Anand Kumar Srivastava has shown path to inquisitive researchers of this field for times to come.

Dr. Mridula Tripathi

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PREFACE

The stream of the Sanskrit Literature has maintained its continuity from the Vedic to the modern period. Though there is natural disparity in standard. This continuity was never disrupted and the litterateures countinued to add to every aspect of literature. India being a nation of thinkers, progress has been continuously maintained in creating new concepts not only in philosophy, but in every branch of literature. As a result enrichment of Sanskrit Literature also countinued throughout the age.

It is a general belief that the whole creative and literary progress of this country stopped after the seventeenth century. This misconception has been created not only for Sanskrit, but for philosophy, arts and in all aspects and disciplines. This misconception gained weight as Sanskrit was not the medium of general expression. The acceptance of the concept of devaluation in virtues (which is evident from the concept of Chaturvarga in four eras) confirmed it. But as we talk only about depletion in values and not of progress during the Kaliyuga, this belief gains popularity in the minds of the people very easily. This misconception about the disruption in Indian thought must be discarded. Virtually, in every field of Indian thought it can be proved, by all round evaluation, that creative-stream of Indian thought has continuously been active.

The present work proves this tendency in the context of Sanskrit Poetics. No doubt, during the last three centuries, not only in Sanskrit, but in other Indian languages and also in English language, new and comparative study of the

poetics attained new heights. Constant attainment of communication through the progress of the whole Vaiṣṇava Rasaśāstra and the western criticism is a document of this progress and new contexts. Those, who only did exercise of the words, may not have been able to contribute much, still the quality and quantity have always been maintained during these three centuries. Our rhetoric thinking has also accomodated the western poetics in it.

I had conducted a research on the topic 'Original contribution of the post-Paṇḍitarāja ācāryas to Sanskrit Poetics' under the guidance of my respected teacher Dr. Rajendra Mishra, the then Reader, Sanskrit Department, University of Allahabad. This research thesis was published as a book titled 'Ādhunika Sanskrit Kāvyaśāstra'.

As mentioned above, Sanskrit Poetics has generally remained neglected after the seventeenth century. Since Paṇḍitarāja Jagannātha has been accepted as the last great ācārya, the works of the contemporary and the post-Paṇḍitarāja ācāryas were not subjected to apropriate review. In the absence of balanced comments, the poetics of the period could not be evaluated properly. It can be said that either no light was thrown on the modern ācāryas or only a brief mention was made of some ācāryas in the history of sanskrit poetics.

The history of the later sanskrit poetics and the contribution of post-Paṇḍitarāja period were discussed in the book 'Ādhunika Sanskrit Kāvyaśāstra'. Almost 250 ācāryas had written on sanskrit poetics after Paṇḍitarāja. A review of each and every ācārya was not possible in one book, so, taking some ācāryas as representative of the modern period, a review of their works was preferred. There is no doubt that it was the first occasion when an independent and complete review was done on the works of the post-Paṇḍitarāja ācāryas.

It would not be an exaggeration, if it is said that 'Ādhunika Sanskrit Ḳāvyaśāstra' starts where P.V. Kane's 'History of Sanskrit Poetics' ends.

During my research many important books were available only in the form of manuscripts. Those which were published were almost non-available. No worth the name research work in poetics had been done during the last three centuries.

'Ādhunika Sanskrit Kāvyaśāstra' was welcomed enthusiastically, due to the blessings of my venerable guru. Many research works were accomplished in many Universities and books were published on the post Paṇḍita rāja poetics after the publication of this book. Having been encouraged by this, I again took up the research about the post-Paṇḍitarāja ācāryas and their works. Soon it became evident to me that many of the post-Paṇḍitarāja ācāryas had been left out of the book 'Ādhunika Sanskrit Kāvyaśāstra'. During my studies in the libraries of several universities and institutes and on the advice of many litterateures, I decided to revise and update this work.

I proposed a research-project to the University Grants Commision, New Delhi with a view to taking up this research. Fortunately this research-project was approved and I sincerely consulted numerous libraries. The present book is a result of this endeavour.

The elements of poetics have not been discussed in this book. Mention has only been made of the ācāryas and their works as an aspect of history. Only the time and place of birth of the ācāryas, names of their parents, teachers, deities they worshipped and all their works have been enumerated. Mention has also been made of the style of their works, number of chapters and names of those preceding ācāryas, who had influenced the author of each book. It has to be

kept in mind that while studying about the post-Paṇḍitarāja ācāryas, some of his contemporary and some of those who preceded him have also been included, because often their names have not been mentioned in the history of Sanskrit poetics. Although a good care has been taken yet, there is a possibility of some of the ācāryas having been left out. Many research works have been produced on the post-Paṇḍitarāja ācāryas still much is desired. Proper evaluation of this period can be done, only if the works of these ācāryas are enumerated. This work of mine is an English translation and supplementary to my book 'Ādhunika Sanskrit Kāvyaśāstra'.

This book has been dedicated to my most venerable guru **Prof. Abhiraja Rajendra Mishra,** Ex-Vice-Chancellor of the Sampurnanand Sanskrit University, Varanasi. It was he, who inspired me to study poetics and instructed me to work for this less-known field. Not only this, he encouraged me by praising my efforts occasionally. I can never repay the debt to my guru. I entered the field of poetics due to his blessings and earned credit. I am, therefore, dedicating this work as a wisdom bestowed on me by him, with utmost humility-'*tvadīyam vastu govinda tubhyameva samarpaye*'.

I express my deep gratitude to **Dr. Mridula Tripathi,** Prof. and Head, Department of Sanskrit, University of Allahabad who always encouraged me and appreciated the work and has taken pains to pen Foreword.

Prof. Sushma Kulshreshtha Director, Kalidas Academy of Sanskrit, Music and Fine Arts remained a constant source of encouragement in my study, authorship and publication, I express my thanks to her. It is due to constant inspiration given to me by my wife Prof. Urmila Srivastava, who was holding Vivekanand Chair, Department of Religious Studies, University of Nairobi, Kenya (East Africa), at the time of writing of this book that this slow-going work could be accomplished with an accelerated speed.

Dr. Arti Agarwal gave me full co-operation in this work and Sri Ram Lalit Shukla did hard labour in preparing its press copy. My colleague Dr. Satyendra Nath, Head, Medieval History Dept. took keen interest in correcting proof copy, I express my gratitude to all of them.

Mr. Ravi Malhotra, Proprietor of M/s Eastern Book Linkers deserves special thanks for publishing the present monograph in a short period.

Lastly, I make the following submission—

गुणैकपक्षा विबुधा निरस्य कृपारसैर्दोषकलङ्कपङ्कम्।
द्रक्ष्यन्ति चेदेतदसौ श्रमो मे, तदा भविष्यत्यमितः कृतार्थः।।

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INTRODUCTION

The history of the Sanskrit Poetics is very often divided into three parts on the basis of Dhvani principle-(1) Pre Dhavni Period : Bharata, Bhāmaha, Daṇḍī, Udbhaṭa, Dharmakīrti, Vāmana, Lollaṭa, Śamkuka, Rudraṭa etc. belong to this category. (2) Dhvani period : Ānandavardhana, Abhinavagupta, Rājaśekhara, Dhanañjaya, Bhaṭṭanāyaka, Kuntaka, Mahimabhaṭṭa, Kṣemendra, Bhoja, Mammaṭa belong to this category. (3) Post Dhvani period : Ruyyaka, Hemacandra, Rāmacandra, Guṇacandra, Vāgbhaṭa, Jaideva, Vidyādhara, Vidyānātha, Viśvanātha, Śāradātanaya, Śiṅgabhūpāla, Bhānudatta, Rūpagoswāmī, Kavi Karṇapūra, Appayya Dīkṣita, Paṇḍitarāja Jagannātha belong to this category. During a period of about two thousand years from Bharata to Paṇḍitarāja, Rasa, Alamkāra, Rīti, Dhvani Schools and Vakrokti principle originated and developed in the Sanskrit Poetics.

It is an admitted fact, that no ācārya appeared after Paṇḍitarāja, who could be considered as an originator ācārya of the basic-principles of Sanskrit Poetics like Bharata, Bhāmaha, Vāmana, Ānandavardhana and Kuntaka or like Mammaṭa, Viśvanātha, Paṇḍitarāja Jagannātha etc. who gave definite shape to the Sanskrit Poetics. No commentator like Lollaṭa, Shankuka, Bhaṭṭanāyaka, Abhinavagupta etc. presented any new explanation in this period.

But a regular stream of the analysis of the Sanskrit Poetic-literature appears to have continued even after Paṇḍitarāja, as was done during the period beginning from original ācāryas like Bharata to Paṇḍitarāja Jagannātha. Many

authors did all pervading analysis of the elements of the Sanskrit Poetic literature. Some ācāryas commented on only one element of the poetics while others made successful efforts to keep the poetics alive by writing commentaries on old as well as the new treatises.

After Paṇḍitarāja, a tendency to compose more poetics developed among the ācāryas. Probably the writing of śāstras was considered to be a parameter of ability and wisdom. So, their poetics was not aimed at establishing any new principle.

It was thought that honour of being an able ācārya could not be achieved without writing poetics. The poetics were written keeping this in view. This is the reason why the tendency to continue this usage, is very often found in these treatises.

It is true that ācāryas, after Paṇḍitarāja, did not contribute any basic principle, to Sanskrit Poetics, but have only maintained the continuity of the stream which is no mean achievement.

Again, all authors adopt much from the works of the old ācāryas and then after improving, it, present the poetics in their own way. If it is considered impartially, very little of their own genius is found in their own creations. Mammaṭa, Viśvanātha, Jagannātha and other ācāryas have utilised much from the old books. Did this lessen their prestige in any way?

It is proper for a scholar to use the basic criteria produced by his predecessors ones, because the fundamentals cannot be changed, but vocabulary, simplicity and presentation should be his own. Mature poetics of about two thousand years was available to post-Paṇḍitarāja ācāryas and they produced its resultant matter after doing assiduous researches. So, the vocabulary and presentation of the poetics, produced after Paṇḍitarāja, appears to be easier and broad-based.

Some common characteristics become evident as a result of perusal of the works of the post-Paṇḍitarāja ācāryas.

(1) The purpose of almost all the works of these scholars had been such, which could be understood by the beginners. This was the reason why these ācāryas abstained from criticism and directly gave the definitions and illustrations. This method was proper, because the ultimate shape of the elements of poetics had been decided after comments and cross-comments and there was no need to involve in further debate on this issue.

In contrast to this, some very scholarly treatises are also available. Alamkārakaustubha written by Viśveśvara Paṇḍita is a book, in which the author has presented an analysis of the Alamkāras using the language of Navyanyāya. The Navyanyāya language originated by Paṇḍitarāja in his Rasagaṅgādhara, appears to have attained its ultimate climax in the book of Viśveśvara Paṇḍita.

(2) The determination 'Nirmāya nūtanamudāharaṇānurūpam' of Paṇḍitarāja greatly influenced the ācāryas after him. Almost all the writers supply their own illustrations. This reflects their literary talent as well as their poetic genius because they produce the appropriate definitions and examples. This makes the whole work of such ācāryas as his own. Ācāryas most often add the word 'poet' to their names, due to using illustrations created by themselves such as Narasimha Kavi, Vidyārāma Kavi, Kṛṣṇa Kavi etc.

(3) The mannerism of 'Yaśobhūṣaṇa', used by ācārya Vidyānātha in poetics, exhibits the tendency of the post Paṇḍitarāja-period. By mentioning their own definitions and illustrations, the ācāryas have sung the praise of their patrons. This had led to the presentation of poems and dramas etc. alongwith poetics and it is an important contribution to give all the examples from one character. Some ācāryas have the

names of their patrons as titles of their books eg. Nañjarājayaśobhūṣaṇa, Godavarmayaśobhūṣaṇa, Yaśavantayaśobhūṣaṇa, Raghunātha-bhūpālīya, Rāmacandrayaśobhūṣaṇa, Abhirājayaśobhūṣaṇa etc. Some ācāryas gave common tittles to their books; but they praised their patrons in all the examples. eg. Alamkāramañjūṣā, Alamkārakaustubha (of Kalyāṇa Subrahmaṇya), Alamkāra-granth. Kāvyakalānidhi, Alamkāranikaṣa, Vṛttālamkāra-ratnāvalī, Guṇaratnākara, Alamkāramañjarī, Śivārthālamkāra etc. Some admired their patrons partially in their books. eg. Kāvyavilāsa and Prakāśottejinī commentary. The Samnyāsī (monks) scholars like Śri kṛṣṇa-parabrahma-paratantraparakāla-samyamīndra eulogized only their worshipped deiteis.

(4) The influence of Candrāloka and Kuvalayānanda appears to be on some ācāryas. Very often the scholars have mentioned definitions in the first half of their verses and the illustrations in the second half.

(5) Some ācāryas have discussed poetical elements in their poetry eg. Mandāramarandacampū, Rāmodayam Mahākavya (of Illatura Rāmasvāmī), Rāmasundara Mahākāvya (of Sundaradeva Vaidya) etc.

(6) During the post-Paṇḍitarāja period, both the streams poetics and dramaturgy—appear to have united together. These ācāryas have equally dealt with the poetics and dramaturgy in the same book, as did Kavirāja Viśvanātha. Kṛṣṇ Kavi had described in Mandāramarandacampū the prosody, instructions to poet, besides poetics and dramaturgy.

(7) Very often these ācāryas after expressing their own views discuss their preceding ācāryas. This has made the comparative study possible at one place.

Paṇḍitarāja Jagannātha was a contemporary of Shahjahan (1628-1666 AD). So he may be assigned to the first

half of the seventeenth century. The period of writing of Rasagaṅgādhara is admitted to be between 1650-1660 AD. So the extent of this study should be after the above mentioned period, but some less-known ācāryas of the seventeenth century have also been included in this work.

Generally all the ācāryas come in the category of the less-known or unknown ones as compared to their predecessors, but as the period of this study is about three hundred years, I have divided this book into six chapters for convenience, on the basis of the known and comparatively unknown ācāryas.

1. Eminent Ācāryas—Those ācāryas whose books have been published or they introduced some new thoughts or have got a place in the history of Sanskrit Poetics have been placed in the category of the eminent ones.

2. Less known Ācāryas—Ācāryas, whose books have been published, but whose contribution has been very meagre or who have dealt with only one particular aspect of the Poetics, have been placed in this category.

3. Minor Ācāryas—Those Ācāryas, whose name have been mentioned in the history of Sanskrit Poetics or in the catalogues of the manuscripts available in different libraries have been placed in this category.

4. Contemporary Ācāryas—The post-independence scholars, have been placed in this category.

5. Commentator Ācāryas—This is a collection of the authors of the published or unpublished commentaries.

6. Anonymous Ācāryas—Mention has been made of the original treatises or commentaries, the names of whose authors are not known.

Those scholars only have been mentioned in these chapters, whose period of existence is either certain or considered probable. Those ācāryas have been left out, whose

period have not at all been ascertained. It is possible that some of them may be of the post-Paṇḍitarāja period. It is worth mentioning that both the rhetoricians and dramatists have been included in this work.

CONTENTS

Chapter—I

EMINENT ĀCĀRYAS

1. Rājacūḍāmaṇi Dīkṣita

Ācārya was born in the family of the south Indian sanskrit scholar Kumāra Bhavaswāmī Somayājī,[1] who authored the book Advaitacintāmaṇi on Vedānta. The name of his father was Satyamaṅgala Ratnakheṭa Śrīnivāsādhvarī and his mother was Kāmākṣī. Scholars like Kane are of the opinion that Śrīnivāsa Dīkṣita and the geniune Śrīnivāsādhvarī are one and the same person[2]. He is the author of several books on Poetry, Poetics, Philosophy etc. For his scholarship he was invested with the title of Dantidyotidivāpradīpa. Three sons were born to him—Keśava Dīkṣita, Ardhanārīśwara Dīkṣita and Rājacūḍāmaṇi Dīkṣita. As both his parents died while he was young, his elder brother Ardhanārīśwara Dīkṣita looked after the general education of Rājacūḍāmaṇi.[3] That is why the ācārya has referred to him as his Guru.

According to M. Krishnamachariar, Keśava Dīkṣita and Śeṣādriśekhara Dīkṣita were step brothers of Rājacūḍāmaṇi but K.S. Rāmaswāmī Śāstrī has mentioned neither Śeṣādriśekhara, nor Keśava Dīkṣita as step-brother.

In each canto the ācārya has mentioned his parents and elder brother in the end—इतिश्रीदन्तिद्योतिदिवाप्रदीपाङ्कसाग्निचिद्-

1. अत्रास्मत्पितामहचरणा भवस्वामिभट्टाः। Kāvyadarpaṇa, p. 282
2. Śrīnivāsa Dīkṣita—He was probable the father of Rājacūḍāmaṇi Dīkṣita. History of Sanskrit Poetics—P.V. Kane, p. 441
3. K.S. Rāmaswāmī Śāstrī: Kāvyadarpaṇa, Foreword p. VIII

विश्वजिदतिरात्रयाजिसत्यमंगलरत्नखेटश्रीनिवासदीक्षिततनयस्य कामाक्षीगर्भसंभवस्य श्रीमदर्धनारीश्वरदीक्षितगुरुचरणसहजतालब्धविद्यावैशद्यस्य श्रीराजचूडामणि-दीक्षितस्य कृतौ काव्यदर्पणे........(Kāvyadarpaṇa, p. 27)

The author studied Mīmāṁsa from Veṅkaṭeśvara Makhī, the author of Vārtikābharaṇa and Caturdaṇḍa-prakāśikā. The rhetorician teacher is not mentioned anywhere. His sister was perhaps the second wife of Appayya Dīkṣita.[1]

Rājacūḍāmaṇi has nowhere mentioned the date or place of his birth. However, on the basis of available material, it may be said that he was born at Surasamudra at Tondira in Viśvāmitra gotra. That his father belonged to 16th century, is almost certain. So the author must belong to the latter half of the 16th century or the first half of the 17th century. Moreover, the author has given 1636 AD as the date of composition of Tantraśikhāmaṇi, a Mīmāmsā treatise. So he is a contemporary of Nīlakaṇṭha Dīkṣita, the author of Nīlakaṇṭhavijayacampū.[2] Sri R. Krishna Swami thinks that the word Bālakavi in the play Nalacarita by Nīlakaṇṭha Dīkṣita refers to none but Rājacūḍāmaṇi (सरसकविना यदस्तूयत बालकविना). The writer is a contemporary of Samarapuṅgava, the composer of Yātrāprabandha.[3] In the Invocation to Kāvyadarpaṇa Rājacūḍāmaṇi has hailed Goddess Saraswati[4]. She seems to be his presiding deity.

In his gloss to Rājacūḍāmaṇi's Kamalinī Kalahansa-nāṭikā, T.S. Kuppuswami Sastriar mentions his 22 books in the preface as (1) Yajuḥśākhā-explanation (2) Daśopaniṣad-explanation (3) Śāstradīpikā-explanation : Karpūravārtikā (4) Dvādaśalakṣaṇī-explanation : Tantraśikhāmaṇiḥ (5) Saṅkarṣamuktāvaliḥ (6) Rucidutta vṛttinyāyacūḍāmaṇi

1. Ibid. p. X
2. Ibid p. IX
3. Ibid p. IX.X
4. नियत्यनियतां ह्लादमयीं नवरसोज्ज्वलाम्।
   कृतिं स्वतन्त्रां कुर्वाणा कवेर्जयति भारती।। Kāvyadarpaṇa, p. 1

(7) Cintāmaṇidarpaṇam (8) Śṛṅgāra-sarvasva Bhāṇaḥ (9) Bhārata Campūḥ (10) Vṛttatārāvaliḥ (11) Ratnakheṭavijayam (12) Mañjubhāṣiṇī (13) Rāma-kṛṣṇa-Dharmābhuvām Kathātrayī (14) Śaṅkarāryatārāvali (15) Śaṅkarābhyudayam (16) Kansavadham (17) Rukmiṇīpariṇayam (18) Kamalinī-kalahansa, drama (19) Ānandarāghava (20) Alamkāracūḍā-maṇiḥ (21) Citramañjarī and (22) Kāvyadarpaṇam.

Besides these, Raghunāthabhūpavijaya, Kāntimatī-pariṇayam. Sāhityasāmrājyam are thought to be, infact, written by the author[1]. M. Krishnamachariar and Dr. Kapil Dev Dwivedi prefer Rukmiṇīkalyāṇa to Rukmiṇīpariṇaya.[2]

The author wrote two books—*Alamkāracūḍāmaṇi* and *Kāvyadarpaṇa*—on poetics. Kane mentions Alamkāra-śiromaṇi in place of Alamkāracūḍāmaṇi.[3] The first book, probably unpublished, deals with Figures of Speech. The credit goes to Sri T.K. Balasubrahmanya (Sri Vani Vilas Pub. House, Srirangam) who brought to light the second book for the first time. This book, under the able editorship of Pt. S. Subrahmanya Sastri, has been published in two volumes from the aforesaid publishing house. The first volume comprises the matter of the first canto to the sixth canto.

It becomes evident from the study of Kāvyadarpaṇa that Ācārya Dīkṣita is very much influenced by Mammaṭa. He wrote the verses and Vṛttis on the plan of Kāvyaprakāśa. The Vṛttis of Kāvyaprakāśa and Kāvyadarpaṇa are often similar. At times the terminology of Mammaṭa has been bodily lifted and the very examples given by Mammaṭa are taken for analysis but there are ample illustrations which are self invented.

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1. Ibid. Foreword p. VIII-X
2. Sanskrit Sāhitya kā Samīkṣātmaka Itihāsa, Dr. Kapil Dev Dwivedi, p. 256
3. History of Sanskrit Poetics, P.V. Kane, p. 403 & 404.

Like Candrāloka and Kuvalayānanda, the first half of the 'Kārikā' is confined to the definitions and the later half to the examples. The criteria laid down in the first half and at places the premise almost literally conform to Mandāramarandacampū. Most probably Kṛṣṇaśarman being later, is indebted to Rājacūḍāmaṇi. Like Kāvyaprakāśa, the book has been divided into ten cantos. This volume comprises of six ullāsas. The first ullāsa describes Kāvya, the second deals with Śabda while the third with Artha, the fourth with Dhvani and Rasa and the fifth concerning higher and lower poetic genre. The sixth canto is on Citra (embellishment of words and senses).

In short, in this book all the elements of poetics have been delineated. Though it's a fact that there is almost no novelty or originality in the book yet its treatment of the subject, new illustrations and kārikās dealing with definitions and examples have made the difficult subject of poetics easily understandable.

2. Bhūdeva Śukla

The birth place and the time of Bhūdeva Śukla is more definitely known as compared to that of the other ācāryas. In the end of Rasavilāsa, the ācārya has identified his dwelling place, his father and his Guru. Bhūdeva lived at Jambusara in Gujrat. Narayana Shastri Khriste thinks that the Ācārya's place of living was the city of Jammu in Kashmir.[1] His father was Sukadeva (or Śukadeva). His teacher of Rhetoric was Śrīkaṇṭha Dīkṣita with whom he studied Kāvyaprakāśikā.[2] Apart from this the ācārya in his Iśvaravilāsa has mentioned about his second Guru

1. Proceeding International Sanskrit Conference Vol.-1, Part-1, 1975.
2. जम्बूसरस्थितिजुषः सुकदेवसूरेर्भूदेवपण्डितकविः प्रथमस्तनूजः।
श्रीकण्ठदीक्षितगुरोर्ज्ञाता काव्यप्रकाशिका। Rasavilāsa, p. 99

Rāmarāmā.[1] He might have studied philosophy or dharmaśāstra from him. Bhūdeva in his invocation has not dedicated any hymn to a particular deity. He takes Navarasa to be the expression of Ātman.[2]

As far as the date of birth of the ācārya is concerned, he certainly belongs to a later period than Paṇḍitarāja. The ācārya has bodily lifted portions of Rasagaṅgādhara and instead of referring them to Paṇḍitarāja used the terms साहसिकाः, नव्याः and केचित्। It is almost certain that Paṇḍitarāja belongs to the first half of the 17th century, therefore ācārya should belong to the later half of the 17th Century or later.

Kane in his History of Sanskrit Poetics (pg. 427) fixes the date of composition of *Rasavilāsa* as 1550 AD whereas on p. 433 it is thought to be between 1660 and 1720 AD. Ms. Premlata Sharma has found 72 such places (prose-sections) which partially or wholy conform to Rasagaṅgādhara[3]. Paṇḍitarāja is committed to 'creating new illustrations' while on the contrary Bhūdeva clearly states that he has written nothing new[4]. Evidently Bhūdeva Śukla is indebted to Paṇḍitarāja and belongs to a later period. According to Kane the date of composition of Rasagaṅgādhara is between 1641 AD-1650AD. Premalata Sharma is of the opinion that Rasavilāsa could not have been written before 1660 AD and as far as the upper limit is concerned the handwritten manuscripts of Rasavilāsa and Iśwaravilāsadīpikā has the years 1737 AD and 1720 AD respectively inscribed on them. So the date of composition of Rasavilāsa lies in between 1660 AD-1770 AD[5].

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1. श्रीरामरामाशिष्येण भूदेवेन विनिर्मितः। Ibid. p. 118
2. काव्यवाक्यसमुत्पन्नमनोवृत्त्या विनाशिते।
   अज्ञानांशे स्फुरन्नव्यादात्मा नवरसात्मकः।। Ibid. p. 1
3. Ibid. p. 101-116
4. इत्यावेदितमस्माभिर्नवं नात्र प्रकल्पितम्। Ibid. p. 20
5. Ibid Foreword p. 15

The last verse of Īśwaravilāsadīpikā reveals that the ācārya lived at Maṇikarṇikā in Vārāṇasī for some time[1]. Perhaps here he saw Rasagaṅgādhara for the first time. It seems that Bhūdeva was influenced by old rhetorician as he does not mention Paṇḍitarāja's theories with respect. At places, he accepts the thoughts and citations of Rasagaṅgādhara but does not mention the source[2] whereas at some places authority other than Paṇḍitarāja is referred to[3].

Probably the ācārya authored seven treatises (1) Rasavilāsa (2) Rukmiṇīvilāsa (3) Rāmacarita (4) Dharmavijaya (5) Ātmatattvapradīpa (6) Īśwaravilāsadīpikā (7) Sundry verses in Rasavilāsa. Rukmiṇīvilāsa and Rāmacarita are poetic composition of which some quotations have been incorporated in Rasavilāsa. Dharmavijaya is a five-act play. Ātmatattvadīpa is a philosophical work with gloss and Īśwaravilāsadīpikā a detailed commentary on it. Apart from this, Rasavilāsa has some verses neither belonging to Rukmiṇīvilāsa nor to Rāmacarita. Thus Bhūdeva was a scholar of Vedānta and Rhetoric as well as a playwright and poet.

Rasavilāsa is the only book on rhetoric by Bhūdeva. This has been published by Poona Oriental Book House, Poona under the editorship of Ms. Prem Lata Sharma. The subject matter of the book in question, is mainly Rasa and in that context relevant matters have been discussed. The ācārya, in his Kārikā and prose portions has incorporated the criteria. Kārikās have been mostly adopted from earlier ācāryas. They have been divided into seven sections. Kane, has erroneously

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1. मोक्षाश्रमस्थितिसरोरुहकर्णिकायां ।
   स्वापं गतस्य समये मणिकर्णिकायां ।। Ibid p. 117
2. श्रीतातपादैर्विहिते........... Ibid p. 20
3. Ibid p. 1,2,3,4,5,20, 28 etc.

mentioned only four[1]. The Sections are—1. Rasaviveka, 2. Nava Rasa vivecana, 3. Bhāvanirūpaṇa, 4. Guṇanirūpaṇa, 5. Doṣanirūpaṇa, 6. Doṣoddhāra, 7. Kāvyalakṣaṇa, Vṛttinirūpaṇa.

From the study of Rasavilāsa, it becomes evident that the ācārya is influenced with Kāvyaprakāsa, Kāvyapradīpa and Rasagaṅgādhara in particular. He discusses and analyses only the theories of the foregoing ācāryas. Neither has he propounded independent theories, nor the way he has presented them has any claim to originality. In short, Rasavilāsa is abjectly lacking in originality.

3. Rāmadeva Cirañjīva Bhaṭṭācārya

The real name of the ācārya is either Rāmadeva or Vāmadeva.[2] But he is more popularly known as Cirañjīva, the name given to him out of affection by his uncle.[3] He was born in a reputed Brahmin family. Grandson of Kāśīnātha, the great Bengali Palmist of Rādhāpura. At the end of each chapter of Kāvyavilāsa he has given his father's name as Rāghavendra Śatāvadhāna.[4] Rāghavendra was adept in every field of learning. Ācārya learnt from his father, Nyāya and many other Śāstras. Originally, he belonged to Bengal. The name of his teacher was Raghudeva Bhaṭṭācārya or Raghudeva Nyāyālamkāra who taught him poetry and rhetoric.[5] In the invocation of Kāvyavilāsa, he made obeisance to Lord Kṛṣṇa. He appears to be his favourite deity.

1. History of Sanskrit Poetics, P.V. Kane, p. 432.
2. विचार्य तारकं चक्रं पिता मे करुणाकरः।
मन्नाम वामदेवेति कृतवान्नामकर्मणि।। Vidvanmodataraṅgiṇī
3. नाम्नैव सम्बोध्य जनः कथायां सदेतमाकारयिता तदाशीः।
तातग्रजो मामतिवत्सलत्वाच्चिरं चिरंजीवतया जुहाव।। Ibid.
4. द्वैताद्वैतमतादिनिर्णयविधिप्रोद्बद्धबुद्धिश्रुतो।
भट्टाचार्यशतावधान इति यो गौडोद्भवोऽभूत् कविः।। Kāvyavilāsa, p. 11
5. इमौ भट्टाचार्यप्रवररघुदेवस्य चरणौ।
शरण्यौ चित्तान्तर्निरवधि विधाय स्थितवत्।। Ibid p. 12

Cirañjīva in Vīrarasa portions and in the Sahokti figure of speech of Kāvyavilāsa and in Vṛttaratnāvalī's illustrations has praised the Naib Diwan of Dacca under Śujauddaulah, Yaśawanta Simha (1653-1731 AD). Some scholars think Yaśawanta Simha was his patron. Apart from this, nothing is known for certain about the author.

The author has nowhere mentioned his date of birth. For this we have to rely on internal evidences. Ciranjiva's father Rāghavendra was a contemporary of Kṛpārāma, who was patronised by emperor Jehangira and Shahjahan. So it is almost certain that Rāghavendra belonged to the middle of the 17th century. The author has mentioned his teacher Raghudeva Bhaṭṭācārya with reference to Bhāvadhvani. Rāghudeva Bhaṭṭācārya and Raghudeva Nyāyālamkāra are one and the same person. Yaśovijayagaṇi in his description of Aṣṭasahasra-vivaraṇa has mentioned Raghudeva. Yaśovijayagaṇi died in 1610 Śaka samvat (1688 AD) thus Raghudeva too belongs to middle of the 17th century. The author has cited referenes and illustrations from other works in Kāvyavilāsa. So Kāvyavilāsa is a later work. According to Dr. S.K. Dey it was written in 1703 AD. Again, since Ciranjīva was a contemporary of Yaśawanta Singh (1731 AD), therefore the works of the author may belong to a period between the end of the 17th century to the beginning of the 18th century.

Aufrecht in Catalogus Catalogaram has mentioned five treatises—(1) Kāvyavilāsa (2) Mādhavacampū (3) Vidvanmodataraṅgiṇī (4) Śṛṅgāratatinī (5) Vṛttaratnāvali. In Kāvyavilāsa, two other works find mention (6) Kalpalatā (7) Śivastotra.[1] Mādhavacampū is about the love of Mādhava and Kalāvatī. It belongs to Campū literature having for its subject Kṛṣṇa. Vidvanmodataraṅgiṇī is a nice book written on the lines of Campū tradition. It is divided into 8 sections (Taraṅgas). The first section deals with the family history of

1. Ibid p. 9

the author and the remaining seven are devoted to Śaiva, Vaiṣṇava and other tenets. Śṛṅgāratatiṇī is a collection of erotic verses.[1] Kalpalatā and Śivastotra are poetic compositions. Kane has included Śṛṅgāratatiṇī as book on poetics.[2] Vṛttaratnāvalī is on prosody. The ācārya, refers to his works on nyāya and other disciplines in his Vidvanmodataraṅgiṇī, which are no longer available. Dr. Kapil Dev Dwivedi has fixed 16th century to be the period of Cirāñjīva, the author of Mādhavacampū and Vidvanmodataraṅgiṇī, while considering the campū literary tradition, which, however, is not correct.[3]

The ācārya has produced only one treatise on poetics—*Kāvyavilāsa*. It is a diminutive treatise. The definitions in this work are taken from old standard writers while the illustrative stanzas are the author's own[4]. It has been published under the editorship of Batukanatha Sharma and Jagannatha Shastri Hoshing by Government Sanskrit Library, Varanasi.

Among the manuscripts on poetics in the post-Paṇḍitarāja era, Kāvyavilāsa is the one to be found in the greatest abundance, which points towards its immense popularity. It is rendered both in prose and kārikā form. It has two chapters titled Bhaṅgīs.

In the first Bhaṅgī, the definition, purpose, causes of poetry and nine rasas have been delineated.

The author has taken the number of figures of speech to be the average of that which has been enumerated by Mammaṭa and Appayya Dīkṣita. The distinctive features of

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1. History of Classical Sanskrit Literature- M. Krishnamachariar, p. 787.
2. History of Sanskrit Poetcis—P.V. Kane p. 440
3. Sanskrit Sāhitya kā Samīkṣātmaka Itihāsa, Dr. Kapil Dev Dwivedi, p. 614
4. History of Sanskrit Poetics- S.K. Dey, p. 29

figures of speech have mostly been taken from Kāvyaprakāśa or Candrāloka. At the end the ācārya, by incorporating the distinctiveness of Śabdālaṅkāras and their objects in Kārikās, has supplemented what was lacking in Candrāloka and Kuvalayānanda. Thus in Kāvyavilāsa the cardinal principles of poetics, especially of Rasa and Alamkāras have been dealt with.

By the study of Kāvyavilāsa, however, it is not clear what exactly is the place of rasa in poetry. The author like Vāmana and Daṇḍī, has neither accorded a primary, nor a secondary place or like Viśvanātha has taken it to be the essence. He thinks that the soul of literature is Camatkāra (novelty, with the element of wonder).

This Camatkāra may be achieved through Rasa and Alamkāra both which Mammaṭa classifies as Dhvanikāvya and Citrakāvya. the work is free from unnecessary formal elaborations and is just aimed at elucidating the nature of the subject in hand. Because of its clear and lucid exposition, it is useful for ordinary students of Alamkāraśāstra.

4. Viśveśvara Paṇḍita

Viśveśvara Bhaṭṭa has an eminent place among the literary critics. For his mature work Alamkārakaustubha, he may be ranked as high as the major critics like Mammaṭa, Viśvanātha, Jagannātha and Appaya Dīkṣita. He was born at the village of Paṭiā in the district of Almorā, and belonged to the family sub-sect of 'Pāṇḍes of Paṇḍia'. Hence he is called Parvatīya. He was a Bharadwājīya brahmin. He started writing books from the age of ten and died before he was forty. The name of his father was Lakṣmīdhara Pāṇḍey, who was a reputed scholar of Nyāya, Grammar, Mīmāṁsā and literature. Since the ācārya was born to the aged father by the grace of Lord Viśvanātha, he was given the name Viśveśvara. He studied various śāstras from his father. This is the reason, why he genuflects before his father in the role

of his guru, while writing a gloss on Alamkārakaustubha.[1] According to a legend of Kumaon Viśveśvara Paṇḍita, apart from his father, also studied under Yaśodhara, son of Viśvarūpa[2]. In the invocation, the author has sung in praise of Gaṇeśa and Skanda, who are perhaps his presiding deities. His elder brother was Umāpati. The author, in the aforementioned book, has made references to contemporary works—Rasagaṅgādhara, Citramīmāmsā, Kāvyaḍākinī etc. So it is almost certain that he belonged to the first half of 18th century. Jagannatha Joshi has fixed the life span of the ācārya between 1675-1715 AD.

According to him the descendants of Viśveśvara Paṇḍita became the court-gurus of the rulers of Candra dynasty and Viśveśvara Paṇḍita in his Alamkāramuktāvalī (p. 11) has composed a poem eulogising the then king of candra dynasty Udyotacandra (1678-1698 AD).

Viśveśvara Paṇḍita wrote 24 books—(1) Alamkārakaustubha with commentary (2) Kāvyaratnam (3) Alamkāramuktāvalī (4) Alamkārapradīpa (5) Rasacandrikā (6) Kavindrakarṇābharaṇam with commentary (7) Vyaṅgyārthakaumudī or Samañjasā, Rasamañjarī-commentary (8) Lakṣmīvilāsakāvyam (9) Romāvalīśatakam (10) Vakṣojaśatakam (11) Holikāśatakam (12) Ṣaḍṛtuvarṇanam, poems of lyrical meant (13) Navamālikā, a play (14) Śṛṅgāramañjarī, (15) Vyākaraṇasiddhāntasudhānidhi (16) Tattvacintāmaṇidīdhitipraveśa (17) Tarkakutūhalam (18) Āryāsaptaśatī (19) Kāvyatilakam (20) Naiṣadha Kāvya's commentary (21) Mandāramañjarī with commentary (22)

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1. स्वगुरुप्रणाममाह-लोकेति। लोकस्वन्तघनान्धकारपटलध्वंसप्रदीपांकुरा........ श्रीलक्ष्मीधरविद्वदङ्घ्रिनलिनोदीताः परागाणवः। Alamkārakaustubha, p. 2
2. संस्कृत साहित्य, विशेषतः काव्यशास्त्र में विश्वेश्वर पर्वतीय का योगदान (thesis)- Alamkārakaustubha, Jagannatha Joshi, Aligarh Muslim University.

Āryāśatakam (23) Mandāramañjarī Kathā—a novel.[1] (24) Rukmiṇīpariṇaya, play.[2]

Jagannatha Joshi has mentioned two others by the same author Abhirāmarāghava and Bhāvapradīpa. According to him, the period of composition of the treatises of the ācārya may be said to fall between 1694-1711 AD. Thus he had full command over vyākaraṇa and nyāya apart from poetics, and the qualities of an ācārya and poet mingled in him.

Alamkārakaustubha : is a mature and authoritative book on poetics. In this book substantial analysis of the theories of Paṇḍitarāja and Dīkṣita has been done.

In this book the discussions are solely based on Navya Nyāya (Avacchedaka-Avacchinna style). This is the reason why it has become so complex. In this book the definitions have been fixed in sixty six kārikās. In order to elucidate kārikās, Vṛittis have been written and illustrations have been taken from his own and the compositions of other poets. The author has given his own explanations upto the figure of speeh of metaphor. In this sixty one Arthālamkāras (Figures of speech dependent on meaning), approved by Mammaṭa, have been established critically and the rest of the Alamkāras have been rejected. It has been published by Nirṇaya Sāgara Press under the editorship of Shivadutt Sharma and Kashinatha Sharma in the Kāvyamālā Series-66.

Rasacandrikā : An obeisance is made to Lord Gaṇeśa in the beginning. The attributes of heroines and heroes, vṛittis, rasas, bhāvas, rasābhāsas etc. dhvanibheda, carnal conditions, hāsya-karuṇa etc., vyabhicāri bhāva, physical and natural graces, have been ascertained. The kārikā and vṛtti mode has been followed in this book. It makes easy-reading. Attempts have been made to avoid controversy. It was

1. Ādhunika Sanskrit Sāhitya -Dr. Hira Lal Shukla p. 156.
2. History of Classical Sanskrit Literature, M. Krishnamachariar, p. 355 & 786.

published in 1926 by Chaukhamba Sanskrit Series office, Pt. Vishnu Prasad Bhandari being the editor.

Alamkāramuktāvalī : In this book, short comments have been made on the Kārikās of Alamkārakaustubha. The illustrations have been given from ācārya's own works. The kārikā vṛtti mode has been adhered to. Alamkāramuktāvalī coming after such mature work like Alamkārakaustubha, was for the lay student of Alamkāraśāstra.[1] Here only sixty nine Arthālamkāras sixty one aforesaid and eight Rasavad etc. have been discussed in short and in simple language. This book was published under the editorship of Pt. Vishnu Prasad Bhandari by Chaukhamba Sanskrit Granthamala in 1927.

Alamkārapradīpa : Here, as in Kuvalayānanda only Arthālamkāras have been taken up. One hundred twenty Alamkāras have been discussed, following kārikā and vṛtti tradition. Undue controversy has been avoided. It has been published by Chaukhamba Sanskrit Series in 1984 under the editorship of Pt. Vishnu Prasad Bhandari.

Kavīndrakarṇābharaṇa : It deals with fifty eight varieties of enigmatology and citra-kāvya in four chapters.

5. Narasimhakavi 'Abhinava Kālidāsa'

Nothing is known for certain about the date of birth of Narasimhakavi. He has delineated the character of Nañjarāja in his Nañjarājayaśobhūṣaṇa on Alamkāraśāstra. In the middle of 18th century Nañjarāja assumed an important role as finance minister[2] and commander of the Mysore forces of Kṛṣṇarāja II, who was a king in name only, real ruler being Nañjarāja. He was practically the king-maker of Mysore from

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1. नानापक्षविभावनकुतुकमलङ्कारकौस्तुभं कृत्वा।
सुखबोधाय शिशूनां क्रियते मुक्तावली तेषाम्।। Alamkāramuktāvali, p. 2
2. Nañjarājayaśobhūṣaṇa- Pt. Kṛṣṇāmācārya, Foreword p. 14

1734 to 1770 AD. This explains why instead of dedicating his works to the King, he paid his tributes to the minister. As Nañjarāja's period is historically fixed to be 1739 AD, Narasimhakavi the court-poet[1] almost definitely belongs to the first half of 18th century. A village, Kalale within the limits of Cāmarājanagaram in Mysore was made the capital by some of the kings and in due course the dynasty took the name of Kalale after the name of the village. Nañjarāja was born in this royal family.[2] At the end of the book the author has referred to a place, named Ālur.[3] Probably, the village Ālur at the outskirts of city of Cāmarājanagaram in Mysore was the birth-place of the ācārya.

The poet was born in Sanagara class of Brahmins.[4] The name of his father was Śivarāma.[5] The ācārya had training in śāstras from his mother, a fact that is mentioned in every vilāsa, at the end.[6] His guru was a monk, named Yogānanda or Yogendra.[7] The ācārya has made an invocation to goddess Saraswatī.[8] She appears to be his presiding deity. At the end of each vilāsa, and at the end of the book, he prays for the grace of Kandarpajanaka Dhāma.[9]

Although Narasimha has claimed himself to be a poet and bore the title of "Abhinava Kālidāsa", no poetical work of his is existant. I think in Nañjarājayaśobhūṣaṇa, dealing

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1. Ibid p. 13
2. Ibid p. 13
3. आलूरतिरुमलकवेरभिनवभवभूतिनामविरुदस्य।
   सुहृदा नृसिंहकविना कृतिरकृतनवीनकालिदासेन।। Ibid, p. 223
4. सनगरकुलेन्दोर्नरसिंहाभिधविदुषः कृतिरियमभिनीय दर्शनीयेति। Ibid. p. 87
5. शिवरामसुधीसूनोर्नृसिंहकवेः कृतिः Ibid. p. 1
6. परमशिवावतारशिवरामदेशिकचरणारविन्दानुसन्धानमहिमसमासादित..... Ibid. p. 13
7. योगानन्दयतीन्द्राय सान्द्राय गुरवे नमः। Ibid. p. 1
8. वन्देऽहं वन्दनीयानां वन्द्यां वाचामधीश्वरम्। Ibid. p. 1
9. करुणारसकल्लोलकलितापाङ्गवीक्षणम्।
   कन्दर्पजनकं धाम कल्याणानि करोतु नः।। Ibid. p. 14 etc.

with 'lakṣaṇa' aspect of Alamkāraśāstra, with the illustrations incorporated in it from the various plays and poetical works, the ācārya has found ample ground for establishing his claim as a poet. In order to discuss matters concerning plays and dramatic elements, he wrote a five-act play Candrakalākalyāṇa in Nañjarājayaśobhūṣaṇa. Besides this to draw all the examples from a single source is a characteristic of Narasimha's writings.

The *Nañjarājayaśobhūṣaṇa* is published by the Oriental Institute Baroda under the editorship of Embar Krishnamacharya. This, a standard book on rhetoric, is written on the imitative style of Pratāparudrīyayaśobhūṣaṇa. The poet has composed the features in his kārikā but mostly it is depicted in prose. Somewhere the features have been adopted from Mammaṭa and other ancient poeticians—and they are analysed. It has sufficient similarity with Pratāparudrayaśobhūṣaṇa in view of style, elaboration of subject matter and contents etc.

It is true that the poetician, Narasimha is much impressed with Pratāparudrīyayaśobhūṣaṇa yet the importance of Nañjarājayaśobhūṣaṇa cannot be ignored. Somewhere the style of the poet is grander and different from the style of Vidyānātha and at some places he does not agree with Vidyānātha. Vidyānātha regards 51 kinds of pure dhvani while Narasimha regards only thirty. Thus, the poet produces ninety six kinds of Vācyotprekṣā.

The Nañjarājayaśobhūṣaṇa has been divided into seven vilāsas. It describes the poetic and dramatic elements at the same time. The first Vilāsa depicts the classification of heroes and heroines, the second śabdārtha-bheda, vṛtti and varieties of kāvya, the third guṇībhūtavyaṅgya and features of the epics, the fourth rasa-bhāva etc, the fifth guṇa-doṣa, the sixth dramatic elements and the seventh analyses the

śabdārthālamkāra. Thus the book gives a complete and comprehensive knowledge of poetics and dramaturgy.

The poetician does not cite his illustrations from different kāvyas like, Mammaṭa Viśvanātha etc. but he produces examples in his own words, impressed by the dictum of Paṇḍitarāja *'nirmāya nūtanamudāharaṇānu-rūpam'*. Though Narasimha is a modern poetician yet his work is a fine source of inspiration for rhetoric-lovers. It is right to say that his contribution is not original in the field of poetics but his work advances the tradition. It is a great achievement contributing to the development of rhetoric.

6. Vidyārāma

The poetician has given abundant information about him in the colophon of Rasadīrghikā. He has explicitly described his birth-place, native place and the date of his works. Originally he was the native of Pasunjā village near Ahmedabad. After some time he went to Udaipur (Rajasthan). To earn his livelihood, he went to Koṭā a place in the same province, and composed his Rasadīrghikā there[1].

Veṇirāma was his father and Vrajanātha (or Vrajapati) was his grandfather. He was a Viśalanagarīya gurjara bhaṭṭa brahmin.[2] Both his father and grandfather were profound scholars of their age. At the outset of the Rasadīrghikā, the poet has written two ślokas in his invocation to take the

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1. पसुंजाख्ये ग्रामे प्रथमममदाबादनिकटे,
निवासी यस्यासीत्तदुदयपुरेऽनन्तरमथो।
ततश्च श्रीकोटाभिधनगर आजीवनवशा-
दिमं विद्यारामः स किल सुभगं ग्रन्थमकरोत्।। Rasadīrghikā, p. 76
2. तातो यस्याभिजातः सहृदयहृदयो वेणिरामाभिधानो।
गीर्वाणाचार्यदेश्यो व्रजपतिरिति यत् ताततातोऽथ चाभूत्।।
भट्टो यस्यावटङ्को विशलनगरजब्राह्मणेषु प्रसूति-
र्विद्यारामेण तेनोदयपुरगृहिणा निर्मिता दीर्घिकेयम्।। Ibid, p. 76

blessings of Lord Viṣṇu[1] and in the end of the book, he has dedicated his work to Lord Kṛṣṇa.[2] It seems that the poet was a worshipper of either kṛṣṇa or Viṣṇu. Mentioning the date of Rasadīrghikā, the poet indicates the completion of this book in the seventh dark half of Jyeṣṭha month in samvat 1706 at Koṭā city[3].

Only this much is known about the life of the poetician. Pt. Gopala Narayan opines that Vidyārāma was not a patronized poet otherwise like other court poets he must have sung the glory of his patron[4].

Only Rasadīrghikā by him is available. We do not find any trace of his other works, yet Vidyārāma calls him a poet. It appears that he regards himself a poet as he has given self-composed examples of verses in Rasadīrghikā to prove or define[5].

The *Rasadīrghikā* is published by the Oriental Research Institute, Jodhpur (Rajasthan) under the editorship of Pt. Gopal Narayan Bahura.

Vidyārāma is not much influenced by any ancient poetician. He presents the themes of all the poeticians in simple language. Kinds and sub-kinds of poetical elements described in earlier books are complex to modern minds because of language and the depth of subjects. It is difficult for those who want to enjoy it. So Vidyārāma has created a golden mean.

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1. Ibid. p. 1
2. Ibid p. 78
3. षड्व्योमाद्रिमहीमितांकगणिते संवत्सरे वत्सले,
   ज्येष्ठस्यासितसप्तमीभृगुदिने कोटाभिधानेपुरे।
   एनां सज्जनरञ्जनाय परितः पूर्णां रसदीर्घिकां,
   विद्यारामकविः स्वयं सुललितां पर्याप्तरूपां व्यधात्।। Ibid, p. 76
4. रसदीर्घिका प्रास्ताविकः। Foreword p. 3
5. स्वकल्पितोदाहरणैः सलक्ष्यैर्विरच्यते या रसदीर्घिकैषा Ibid, p. 1

His work is far from thesis and anti-thesis, and kinds and sub-kinds of poetic theory. He wrote his book for those who have meagre knowledge but are curious. yet it is not a sub standard work. It is definitely a book on poetics which provides poetic pleasure and knowledge and does not entangle in futile monotonous theory of poetics. Somewhere we naturally find his originality. In a nut shell it is meant for elementary instructions.

The Rasadīrghikā comprises the elements of dramaturgy as well as rhetoric. As the name reveals, this is basically a book on Rasa and its elements. The book has been divided into five chapters called Sopānas. The first sopāna deals with definition of rasa and the second śṛṅgāra nirūpaṇa, description of erotic sentiments. The chapter describes the types of heroes, heroines and their gestures etc. The third sopāna throws light on the other rasas. The fourth chapter depicts the Bhakti Rasa, Rīti and Vṛtti. The fifth sopāna describes the features of Kāvya, the power of Śabdārtha (the word and its sense), Alamkāra (figures of speech), Guṇa and Doṣas.

While observing the contents, it seems that it covers the whole ground of rhetoric but the ācārya has not set them systematically. In the Rasadīrghikā, definitions are written in Kārikās. Only at a few places the kārikās have been explained by means of vṛtti.

Influenced by the Hindi poets of Rīti period some Sanskrit poeticians wrote their books on the same pattern. In these works like the works of Rasa-school along with the description, rasa, alamkāra, guṇa and doṣa, the kinds of heroes and heroines are elaborated. The Rasadīrghikā by Vidyārāma is written in this style.

7. Āśādhara Bhaṭṭa

Dr. Wohler researched Āśādhara Bhaṭṭa II in 1871 AD. We get a lot of information about his personal life from his

books. He did not clearly mention about his village but the 'Gurjara' exampled for Lakṣitalakṣaṇā in Lakṣaṇā chapter indicates his native place[1]. Some scholars consider it petlad or Pij situtated in Baroda or Khambhāta district in south Gujrat and some regard 'Vaso' city near Paṭapattana[2]. So he was Gujrati brahmin.

According to Dr. Jagdish Prasad Mishra, later on, the author moved to Khaṇḍawā district of Madhya Pradesh and lived in Omkāreśvara on the bank of Rewā river. Perhaps he became principal of the college associated with Omkāṛeśvara temple[3].

He has never mentioned his time or the period of his works but on the ground of internal evidence his period may be determined. He has written a commentary, the Alamkāradīpikā (the Ist half of the 17th century), on the Kuvalayānaṇda and cites Siddhāntakaumudī[4] by Bhaṭṭojī Dīkṣita, and it seems that he was known to Kauṇḍa Bhaṭṭa, the author of Vaiyākaraṇabhūṣaṇasāra (the middle of the 17th century). On this basis he belongs to a period before the middle of the 17th century. Eminent grammarian Nāgeśa Bhaṭṭa (1674 to 1754 AD) seems to be unfamiliar with him.

Nāgeśa has accepted Vyañjanā as a power of word but Āśādhara says that grammarians include Vyañjanā as a part of Śakti and Lakṣaṇā[5]. It shows that he is not aware of the theory of Nāgeśa. Thus it can be said that Āśādhara is either a predecessor or a contemporary of Nāgeśa.

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1. तेन निर्जरगुर्जरजर्जरादिसकलरेफद्वयान्वितशब्दसाधारणवाची न तु केवल भ्रमरपरः। Triveṇikā, p. 30
2. Triveṇikā, ed.—Kalika Prasad Shukla, Introduction p. 28
3. Āśādhara Bhaṭṭa—Dr. Jagdish Prasad Mishra, p. 8
4. यद्यपि सिद्धांतकौमुद्याम्- इह पूर्वपदं तत्सदृशे लाक्षणिकमित्युक्तम्... Triveṇikā p. 31
5. अत्र वैयाकरणाः- अत्र शक्तिरेव शब्दवृत्तिः। तस्याः प्रसिद्धिभ्यां शक्तिलक्षणाव्यपदेशः व्यञ्जना तु तत्रान्तर्भवति दीर्घव्यापारादिति। Ibid. p. 36

According to Belvalkar and K.P. Trivedi his date of composition is written in the manuscript of Kovidānanda i.e. (Samvat 1783, 1861 AD) and according to Bhandarkar, in a copy of Alamkāradīpikā śaka samvat 1775 (1853 AD) is written[1]. It takes about a hundred years to get fame and popularity for a book. On the basis of all these grounds it may be said that he is either a contemporary of Nāgeśa Bhaṭṭa or belongs to the first half of the 18th century. According to the U.P. Shah the period of Āśādhara Bhaṭṭa is 1720-1790 AD and his patron was Raja Lalloo Bhai the King of Vrauch.[2]

This Āśādhara Bhaṭṭa is different from Āśādhara, the commentator of the Kāvyālamkāra by Rudrata. He belonged to the 13th century as the Triṣaṣṭismṛticandrikā proves. His father Sallakṣaṇa, was a Jain but the invocations of his books assert that he was brahmin.

He has cited his favourite God, teacher and father in the invocation of kāvyālamkāradīpikā commentary. His father was Rāmajī Bhaṭṭa[3]. The colophon of the Triveṇikā and Kovidānanda sets the seal that he was a scholar of Grammar, Mīmāṁsā and Nyāyaśāstra[4]. His teacher was Dharaṇīdhara. Some scholars consider that the ācārya would have studied these branches of knowledge from his father and Dharaṇīdhara was his teacher of poetics. Āśādhara was votary of Śiva. He has greeted Lord Gaṇeśa in the invocations of Alamkāradīpikā and Triveṇikā but in the Kovidānanda all the invocations and examples as well are pertaining to Lord Śiva.

1. Triveṇikā, ed.—Kalika prasad Shukla, Introduction p. 31
2. Proceeding International Sanskrit Conference, Vol.-1, Part-1, (1975) p. 185.
3. शिवयोस्तनयं नत्वा गुरुं च धरणीधरम्।
आशाधरेण कविना रामजीभट्टसूनुना।। Triveṇikā, Introduction, p. 29
4. इति पदवाक्यप्रमाणपारावरीणश्रीरामजीभट्टात्मजाशाधरभट्टविरचिता त्रिवेणिका समाप्ता। Ibid. p. 38

Only five works are available by the name of Āśādhara Bhaṭṭa : (1) Kovidānanda (2) Triveṇikā (3) Alamkāradīpikā (4) Prabhāpaṭala (5) Advaitaviveka. The ācārya has quoted last two books in the Triveṇikā[1]. The word 'Paṭala' indicates the 'Prabhāpaṭala' as a book on Tantraśāstra. The fifth book is on the Advaitavedānta.

The Prabhāpaṭala is unavailable. The new Catalogus Catalogurum edited by Dr. C. Kunhun Raja quotes the manuscript of the Advaitaviveka. In addition to this U.P. Shah cites some other works by the ācārya as Āśādharī (nyāya). Rasikānanda (poetics), the vṛtti on the commentary of Mallinātha on the Kirātārjunīya, Kuvalayānandakārikā-commentary, Vyākaraṇakārikā, Punarāvṛttivivecana.[2]

The Kovidānanda is the most improtant work of Āśādhara Bhaṭṭa on rhetoric. This is the first book of the poetician. In this book, the powers of word Abhidhā, Lakṣaṇā and Vyañjanā have been discussed in detail. The book comprises 125 Kārikās and the poet himself has written the Kādambinī annotation on it. At first, the book was published from Ujjain after that it was published under the editorship of Ācārya Kalika Prasad Shukla in Saraswati Suṣamā in samvat 2018. Besides this, Dr. Brahma Mitra Awasthi has brought it out in the second Gucchaka of the Vṛtti Samuccaya. Āśādhara Bhaṭṭa has mentioned and quoted the Kovidānanda in the Triveṇikā and the Alamkāradīpikā.

The Triveṇikā is the concise form of the Kovidānanda. The poetician advises frequently to consult the Kovidānanda for detail विस्तरस्तु कोविदानन्दे द्रष्टव्यः. At first it was published by Prince of Wales Sanskrit series, Varanasi in 1925 under the editorship of Baṭuka Nātha Śarmā and then in 1957 under

1. Ibid. p. 16 & 38
2. Proceeding International Sanskrit Conference, Vol.-1, Part-1, (1975) p. 185.

the editorship of Kalika prasad Shukla. After the Kovidānanda the poetician produced the Triveṇikā. Here, too, the ācārya has discussed Abhidhā, Lakṣaṇā and Vyañjanā and the name of the book has been given according to the subject. Though the word Veṇi has layers of meaning as Keśapāśa etc. yet the author has used it only in the sense of pravāha (flowing current). As the confluence of the Gaṅges, the Yamunā and Saraswatī is nicknamed the 'Triveṇī' the charm and the beauty of the three in the same way the Triveṇī has the charm and beauty of the Abhidhā, Lakṣaṇā and Vyañjanā. The Triveṇikā has not only the similarity of numbers but also has similarity of wonderful form. As the Yamunā and the Saraswatī join the pure and clean watered Gaṅgā, in other words, the Gaṅges is the shelter of both the rivers, so Abhidhā is the base for Lakṣaṇā and Vyañjanā.

The dark watered Yamunā has got shelter in the Ganges. Lakṣaṇā does not give the direct meaning, it gives indirect meaning so it is faded. As in the Saṅgama the Saraswatī is hidden or mysterious which no body can see except the yogīs, where as the śāstra authentically prove that it (Saraswatī) has its existence. In the same way, 'Vyañjanā' is also very mysterious and it can be known only by the men of aesthetic taste. About the existence of it the rhetoricians have not had even a little doubt.

The Triveṇikā is in prose and the author has discussed only the famous and old examples. In Rhetorics the Abhidhā etc. Vṛttis have been mainly described and it is the subject of grammar as well. The question arises in the book which discusses only Vṛtti comes in the scope of grammar or rhetorics. On account of this suspense, the manuscript copies of the Kovidānanda and Triveṇikā are sometimes cited in rhetorics and sometimes in grammar. As far as these books are concerned, they are certainly under the orbit of rhetoric.

Except Nāgeśa, all the grammarians have neglected vyañjanā and the rhetoricians consider it most important and elaborate its kinds and subkinds. In the books vyañjanā has been illustrated in detail. Therefore, undoubtedly, this is a subject of rhetoric. However, they regarded it as the book on grammar and Āśādhara became the first grammarian who considered vyañjanā as the power of word, whereas Nāgeśa Bhaṭṭa did not regard it which is not accepted by grammarians. Moreover, the study of pertaining books, do not hint the suggestion of Āśādhara to Grammar as Nāgeśa Bhaṭṭa has.

The annotations in 172 kārikās of Kuvalayānanda have been made in Alamkāradīpikā. Criticism has not been done on Vṛtti. Āśādhara has added in the postscript of his book 21 Kārikās in the Uddiṣṭa section and 8 Kārikās in the Pariśeṣa section of Kārikās. Prof. Kane has called it Kārikādīpikā as well[1]. Several editions of the work have been brought out by Nirnay Sagar Press, Mumbai.

We get many manuscripts of Āśādhara Bhaṭṭa in Gujarat, Saurāṣṭra and the libraries of Kuccha. It shows that in the last two centuries, the book by the author was recognized by scholars. The main features of this book is that the serious subjects of classical topics have been discussed in a simple language and all the examples quoted in this work have been taken from the life of common men and they are easily comprehensible. Somewhere the naiyāyika views and grammarians have been criticised when they come in the context. At every step the original thinking of the poet is reflected in his books.

8. Bhaṭṭa Deva Śaṅkara Purohita

Purohita has mentioned his family, birth-place and native place in the colophon of the Alamkāramañjūṣā, a book

1. History of Sanskrit Poetics—P.V. Kane, p. 416

on rhetoric. The original name of the author is Deva Śaṅkara and Purohita is a pseudonym. His father was Nāhanābhāyī and his birth place was Rānera city. After some time he began to reside in Urahpattana[1] near Surat. The name and pseudonym of the author indicates that he belonged to Gujarat.

R.G. Bhandarkar regards Rānera as Rāṇḍera and Urahpattana as Olpada. He opines that Urahpattana is the sanskrit version of Olpad. Rāṇḍera city is two miles away from Surat towards north. Olpad is also a small city near Rāṇḍera and Surat.

Bāla Kṛṣṇānanda Saraswatī was the teacher of Purohita[2]. The author has greeted Ganeśa. Rāma and Sītā in the invocation of the Alamkāramañjūṣā. In addition to this he has prayed to Tārāmbā in poem 4 and 282; and Lord Rāma in poem 2, 37, 139, 378 and 379. Probably, the author was a devotee of Tārāmbā. He has cited Nīla Saraswatī in śloka 132. In the view of some scholars the other name of Tārādevī is Nīla Saraswatī, and perhaps she had been the author's family goddess.

Purohita has sung the glory of historic figures in the examples of his Alamkāras. So, we feel no difficulty in deciding the date of the book. Generally the book admires the Peshwās kings and specially Rāghobā Dādā (Raghunātha Rao), Mādhava Rao I and Nārāyaṇa Rāo Peshwā. Somewhere Peshwā Bājīrāo I, Viśvāsarāo, Rāmaśāstrī and Bālakṛṣṇaśāstrī have also been mentioned. This is the only sanskrit work on Peshwās kings.

The ācārya has narrated the battle of Pānīpata and death

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1. उरःपत्तनकृतनिवासेन रानेरनगरजन्मभुवा पुरोहितनाहनाभायिसुतेन पुरोहितोपनामक-भट्टदेवशङ्करेण विरचिता अलङ्कारमञ्जूषा। Alamkāramañjūṣā, p. 244
2. स्वामिश्रीबालकृष्णानन्दसरस्वतीगुरुचरणानां प्रसादो विजयतेतराम् Ibid. p. 244

of Viśvāsarāo[1] (1761 AD). So the date of the book is after 1761 AD. The ācārya has also described the northern journey of Raghunātharāo in about 1665-66 AD. Therefore, the date of the book must be after it. At several places, the ācārya has nicknamed him as 'the ruling king' and admired him[2]. So it is certain that the book was written during the reign of Mādhava Rāo I. At many places in the book, it is mentioned that Raghunātha Rāo and Mādhava Rāo were helping hands, which proves that the date of the book is about 1767 AD because afterwards the relation between the uncle and nephew became bitter and the nephew imprisoned his uncle for four years (1768-1772 AD). These facts confirm that the period of the book is approximately 1765-66 AD.

We find three works in the name of Purohita, (1) Alamkāramañjūṣā (2) Viśvāsarāyayuddhavarṇana (3) Amaruśataka Vyākhyā. The second work is unavailable. The Viśvāsarāyayuddhavarṇana is like the Alamkāramañjūṣā. It appears that the book was written with a view to winning the additional patronage of the Peshwās. The Alamkāramañjūṣā has been published by Scindia Oriental Series under the Ujjain Oriental Manuscript Library. The editor of this book is Pt. Sadāśiva Lakṣmīdhara Katre. This work is important from historical point of view. The book admires the virtues of its patron. Whereas the Pratāparudrayaśobhūṣaṇa, Raghunāthabhūpālīya, Nañjarājayaśobhūṣaṇa have the names of their patrons in the title. In Alamkāramañjūṣā the author describes the arthālamkāras only.

115 poetic figures along with their sub-varieties have been dealt, of these 1 to 102 are arthālamkāra or figures of speech depending on sense, 103 to 106 prāmāṇyālamkāra or

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1. Ibid. Verses Nos. 347 & 350
2. आलोकयेऽधुना सर्वकल्कीभूयात्र माधवः।
   हनिष्यति रणे म्लेच्छानिति वक्ति मुनीश्वरः।। (Ibid., p. 348)

figures of proof; 107 to 113 Dhvanyalamkāra or figures of suggestion and 114 & 115 miśrālamkāra or mixed figures. The author ultimately puts forth a scientific definition of alamkāra. His verses in anuṣṭubha meters number 133 and introductory, illustrative and concluding verses are composed in various meters.

The poetician has written the definition of alamkāra in Kārikā and then its vṛtti. For illustrations he has supplied his own compositions. Some examples have been repeated with slight change. Somewhere the poet has refuted the theory of his predecessors and to justify his theory logical ideas are produced.

It seems that he is impressed by Kuvalayānanda. Kārikā, Vṛtti and some examples are also influenced by Kuvalayānanda. At one place Kuvalayānanda and Citramīmānsā have been cited word by word[1]. There is a similarity in the order of alamkāra in Kuvalayānanda and Alamkāramañjūṣā. Despite these the poet has expressed his thoughts freely at various places. Somewhere the view of Dīkṣita has been criticised and not credited. Apart from this he has expressed his theory lucidly, clearly and scientifically, wherever he has adopted his thoughts from Dīkṣita.

Other works and authors quoted or alluded to explicitly or implicitly, in the Alamkāramañjūṣā are Jagannātha, Jayadeva, Ruyyaka, Mammaṭa, Bhartṛhari (Vākyapadīya), Daṇḍin, Ānandavardhana, Abhinavagupta and his Locana and anonymous commentators and old and new rhetoricians refered to as Ṭippaṇakāraḥ, prāñcaḥ, Navyāḥ, etc. Kirātārjunīya, Kumārasambhava, Naiṣadhacarita, Śiśupālavadha, Viśvāsarāo-yuddhavarṇana (own composition) etc. a few Śrutis, Smṛtis, Pāṇini and sutras and other rules (Vārtikas etc.) of grammar etc.

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1. अधिकं कुवलयानन्दे तत्राप्यवशिष्टं चित्रमीमांसायां च द्रष्टव्यम्। Ibid., p. 95

Dīkṣita did not regard Lalitopamā alamkāra as a different figure of speech. He regards it as a kind of Padārthāvṛttinidarśanā while Purohita like Jaideva regards it as different alamkāra. Thus Dīkṣita too accepts that Gūdhottara and Citra alamkāra are the two kinds of only one alamkāra but Purohita regards it as a separate alamkāra. Apart from Pratyakṣa, Anumāna, Upamāna and Śabda, Dīkṣita regards Arthāpatti, Anupalabdhi, Sambhava and Aitihya Pramaṇālamkāras as well. Dīkṣita installs the hidden sense of the last four alamkāras in aforesaid Pramāṇālamkāra. At last, the ācārya has defined alamkāra generally in navya nyāya style and elaborated it in detail.

The editor has drawn his attention to three weaknesses of the ācārya. 1. The definitions of Upamā, Apahnuti, Atiśayokti etc. have not been defined while directly their kinds are defined. This unscientific method has been taken from Kuvalayānanda 2. Somewhere Prakṛtarājñaḥ, Mādhavarājñā, Rāghavarājani these Un-Pāṇinian uses have been made. 3. Somewhere the riddles of prosody have been violated. Despite these the Alamkāramañjūṣā plays very important role in Sanskrit poetics. Again, the aim of the Alamkāramañjūṣā is to make the beginners understand the subject and the author has achieved complete success in it.

9. Veṇī Dutta Śarman

The date and birth place of the ācārya is not disputed. He has written about himself in the colophon of his Rasakaustubha. The book says that he belonged to Tīrbhukti (Tirhut). His father Śrī Jagannātha Śarmā was an eminent scholar of many śāstras[1]. He had six sons and three

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1. आसीद्यस्तीरभुक्तौ ललितकरमहावंशजश्चारुकर्मा।
चंचच्छास्त्राब्जभानुः प्रथितवरयशसाः श्रीजगन्नाथशर्मा।
चक्रे तस्यात्मजन्मा मुरहरचरणाम्भोरुहासक्तचित्तो
वेणीदत्तः प्रयत्नादतिरुचिरतरं कौस्तुभं सद्रसानाम्।। Rasakaustubha p. 122

daughters.[1] Sri Jagannātha Śarmā was the author of Bhartṛharinirveda drama and Hariharasubhāṣita etc. books of poetry. He was born in Harihara Upādhyāya's family and his clan (Gotra) was vatsa.[2]

According to Badrinath Jha, Veṇī Dutta was a court jewel of the son of his sister, the king of Mithilā, Mādhava Singh (1183 Hizri-1214 Hizri=1776 AD-1807 AD). Thus his date should be the later half of the 18th century.

The favourite God of Veṇī Dutta was Śri Kṛṣṇa. In the invocatory verses of Rasakaustubha the poet has prayed Śrī Kṛṣṇa and he has dedicated his work to Rādhā and Śrī Kṛṣṇa. We never get the trace of his Guru. Probably he received his education from his father.

He wrote three books : (1) Rasakaustubha (2) Alamkāra mañjarī and (3) Virudāvalī, the first and the second book are pertaining to poetics. The Rasakaustubha deals with nine sentiments but the ācārya has primarily emphasised on śṛṅgāra and heroes and heroines concerning it. In brief, he has described śṛṅgāra rasa, ways to hurt the pride (Mānabhaṅgopāya), the carnal condition (Kāmadaśā), Vibhāva, classification of heroines, friends, kinds of women messengers, kinds of heroes, Bhāva, Sthāyī, Vyabhicārī, Anubhāva and other eight sentiments.

The ācārya has never adopted the style or method of justification or refutation. He has produced the given definition in Kārikā. He has admired Lord Śrī Kṛṣṇa in his examples composed by himself. It shows the highest poetic genius of the ācārya. He is impressed by Bhānu Dutta. The

1. Ibid., Introduction p. 20
2. तीरभुक्तिजनपदप्रतीकं श्री 108 मतिसिद्धेश्वरीसान्निध्यप्रसिद्ध 'सरिसव' ग्रामोपसंश्लिष्टं 'हाटी' समविधानसव्वंसथमधिवसन् भर्तृहरिनिर्वेदनाटकहरिहर–सुभाषितप्रभृतिश्रव्यकाव्यानां प्रणेतुर्हरिहरोपाध्यायस्य .... वात्सकरमहाकुले... Alamkāramañjarī p. 1

Rasamañjarī and the Rasataraṅgiṇī by Bhānu Dutta are models for him and on this pattern, he authored his Rasakaustubha. Firstly it was published under the editorship of Sri Lekha Nātha Śarmā.

The second book the Alamkāramañjarī comprises first śabdālamkāra-vakrokti, anuprāsa, yamaka and śleṣa and afterwards 59 Arthālamkāraṣ. Even this book has not adopted the critical style. The definitions of alamkāra are given in Kārikā and are examplified. Kārikā being easy, Vṛtti is not given. Somewhere the ślokas of Rasakaustubha and Virudāvalī are examplified. The book is published by the Mithilā Sanskrit Vidyāpīṭha under the editorship of Badrī Nātha (Jha) Śarmā. The ācārya has cited the third book in the Alamkāramañjarī in the context of Vṛttyanuprāsa. He has depicted Mithileśa Mādhava Singh in the Mādhava-virudāvalī.

10. Acyutarāya Śarman 'Moḍaka'

Acyutarāya Śarman occupies prominent place among the successors of Paṇḍitarāja. Somewhere he has produced the new opinions and has criticised the old view. On the ground of his poetics—Sāhityasāra, he is regarded as an old classical rhetorician. Acyutarāya has mentioned the name of his teacher Nārāyaṇa Śāstrī 'Ṣaṣṭi' in his colophon[1]. He was the pupil of Advaita Saccidānanda Saraswatī[2]. His father was Nārāyaṇa and mother was Annapūrṇā. He was the inhabitant of Pañcavaṭī near Nāsika (Mahārāṣṭra). Here he wrote his book. At the outset he has written the date śaka 1753 (1831 AD)[3]. It is certain that his date is 19th century. He

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1. इति श्रीमत्पदवाक्यप्रमाणक्षीरार्णवविहरण-श्रीमदद्वैतविद्येन्दिरारमणषष्ट्युपनामक-श्रीमन्नारायणशास्त्रिगुरुवरचरणारविन्दराजहंसायमानेन मोडकोपनाम्नाच्युतशर्मणा.....। Sāhityasāra
2. New Catalogus Catalogurum. p. 59
3. शाकेऽग्निबाणमुनिखमितवर्षे भूरसमाह्वयेऽपि बत। श्रावणासितदशमीज्ये पूर्णोऽभूत्पञ्चवाटिकायाम्।। Sāhityasāra

has greeted Lord Śiva in the invocation. This proves that he was a Śaivite. He has reversenced his elders, teacher and spiritual teacher (Advaita Ātmatattvopadeṣṭā) but their names are not mentioned.

He authored several books in which Sāhityasāra, a book on poetics, is very exhaustive. He has written Sarasāmoda commentary on this book. He has cited in his annotation the self-written Bhāgīrathī campū (1814 AD) which contains seven chapters called Manorathas. Besides this he has mentioned Kṛṣṇalīlāmṛta, Nirañjanamañjarī, Advaitāmṛta-mañjarī and Nītiśatapatra. Apart from these the following works were also Modaka's compositions : Praṇayaprakāśa a commentary on Bhāminīvilāsa and Pañcadaśī commentry and several books as Advaitarājalakṣmī, Advaitavidyā-vinoda, Avaidikamatatiraskāra, Īśadeśikavivecanamañjarī, Gītāsītāpati, Godālaharī, Jīvanmuktiviveka vyākhyā, Prārabdhavānadhyānasmṛti baudhyāyika siddhi, Mahāvākyārthamañjarī, Rāmagītā candrikā, Viṣṇupada-lakṣaṇam, Śrikaṇṭhastavaḥ, Vedāntāmṛtacidratnam, Ṣauddhayājñakalpadruma, Herambacaraṇāmṛtalaharī.

Sāhityasāra explains all the poetic elements. It consists of 12 chapters which are named as Ratna. He has nicknamed the chapters by the jewels obtained from the sea churning. In a nutshell, the format of the book is the following : 1. Dhanvantari ratna—invocation, varieties of Kāvya, Sāhityaśāstra-svarūpa 2. Airāvata ratna—Śabdārtha svarūpa, three kinds of Śakti, 3. Indirā ratna—Arthavyañjakatā, 4. Dakṣināvartakāmbu ratna—Dhvanibheda, Rasabheda, Vyabhicārībhāva Lakṣaṇa etc. 5. Aśva ratna—Guṇībhūta. Vyaṅgya, 6. Viṣa ratna—kāvya doṣa, 7. Guṇaratna—kāvya-Guṇa, 8. Kaustubha ratna—Arthālamkāra, 9. Kāmadhenu ratna—varieties of Adhamakāvya, Śabdālamkāra, 10. Rambhā ratna—varieties of Nāyikā, 11. Candra ratna—Nāyaka-and varieties 12. Amṛta ratna—upasamhāra.

The poetician has cited Paṇḍitarāja Jagannātha and Rasa-gaṅgādhara several times in his Sarasāmoda commentry. Researching the old and the modern poetics as Kāvyaprakāśa, Dhvanyāloka, Saraswatīkaṇṭhābharaṇa, Sāhityadarpaṇa and Kuvalayānanda, the poetician has presented their substance on the altar of literature. The Sāhityasāra comprises 1313 self written verses in all. Like Candrāloka etc. in the first half the definitions, and in the later half, the self written examples are given. The critical style is adopted in the book. Modifiying the old definitions it is written in lucid language. The examples produced generally apply for one not for two. The book is published by Nirnaya Sagar Press, Bombay under the editorship of Lakṣmaṇa Śāstrī Paṇaśīkara.

11. Kṛṣṇa Kavi

Ācārya Kṛsṇa Kavi is also known by the name of Kṛṣṇa Śarman and Kṛṣṇāvadhūta. He has given a brief self-introduction at the end of every chapter (Bindu) of the Mandāramaranda-campū. According to the book, his native place was Guhapura and Vāsudeva Yogīśvara was his teacher[1]. Besides this, we don't get any information about his family and date. He has often taken examples and definitions from Kuvalayānanda and cited to the context of alamkāra and it is also appropriate to the whole section on Pāka from Vidyānātha. We get the critical analysis of several new alamkāras narrated in Kuvalayānanda. Therefore, his date may be fixed after the later half of the 17th century. Scholars have assigned his date 1835 AD to 1909 AD. He has greeted Lord Kṛṣṇa in the invocation. Probably he is his desired deity.

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1. इति श्रीमद्घटिकाशतघण्टाविहिताष्टभाषाचरणनिपुणस्य वासुदेवयोगीश्वरस्यान्तेवास्यन्यतमस्य गुहपुरवासशर्मणः कृष्णशर्मणः कवेः कृतौ मन्दारमरन्दे चम्पूप्रबन्धे वृत्तबिन्दुः प्रथमः समाप्तिमगमत्। Mandāramarandacampū, pg, 27

His works are four : (1) Mandāramaranda campū (2) Kāvya lakṣaṇa (3) Rasaprakāśa—Kāvyaprakāśa commentry and (4) Sāraswatālamkāra sūtra and bhāṣya.

The first book is also on the poetics. He has named this book as campu because the definitions are given in prose and in verse. The book deals with prosody, dramaturgy, Kaviśikṣā (instruction to poets) and all the materials on poetics.

The definitions and the examples are in verses and somewhere vṛtti is also written. The book is divided into 11 Bindus and they illustrate the following topics :

1. Vṛtta bindu—Chanda 2. Sārabindu—Nāyaka Varṇana 3. Śliṣṭa bindu—Śleṣa 4. Citra bindu—Yamaka and Citra 5. Bandha bindu—Bandha 6. Gupta bindu—Kriyā-Karma-Kartṛ sambandha gopana 7. Nartana bindu—Nāṭyaśāstra 8. Sudhā bindu—Nāyaka Nāyikā Vṛtti lakṣaṇa. 9. Ramya bindu—Bhāva and Rasa 10. Vyaṅgya bindu—Alamkāra and Dhvani nirūpaṇa 11. Śesa bindu—Chanda, Doṣa, Guṇa Śabdārtha, Pāka, Kāvya, Varṇyāvarṇya Padārtha prakaraṇa.

At a perusal of the aforesaid topics, it appears that the book has been divided unscientifically and the only target of the author was to include all the subjects in the book. However, it traverses the whole field of poetics. Somewhere the definitions and examples are similar word by word with the Kāvyadarpaṇa of Rājacūḍāmaṇi Dīkṣita.

The book is published in the Kāvyamālā series 52, under the editorship of Kedar Nath and Vasudeva Lakṣmaṇa Śāstrī Paṇaśīkara.

12. Kṛṣṇa Brahmatantra Parakāla Samyamīndra

His real name was Kṛṣṇamācārya Vakīla. After his renouncing the world, he was given the aforesaid name. He

has given his introduction in the preface and at the end of his book Alamkāramaṇihāra. He was the thirty first monasterial head of the Parakāla vaiṣṇavite monastary of Mysore. He was honoured with the title of 'Sarvatantrasvatantra'. His father was Tātācārya and mother was Kṛṣṇāmbā[1]. He was born in Amidela village in 1839 AD and died in 1916 AD. He resided in the state of Vanaparti, Ātmakūra and Ānagondi for some time.

His works are 67 in all, in which (1) Alamkāramaṇihāra, (2) Ālamkārika-tattvanirṇayavidhi (1890 AD) (3) Raṅgarāja-vilāsa campū, (4) Capeṭāhastistuti, (5) Uttaraṅgamāhātmya, (6) Rāmeśvaravijaya, (7) Nṛsimha-vilāsa, (8) Madana-gopālamāhātmya, (9) Piyūṣalaharī, (10) Hamsasandeśa etc. are renowned.

Alamkāramaṇihāra comprises four volumes. It is published by Governmental Library series, Mysore. The first volume is edited by L. Nivāsācārya, the second and the third by Dr. R. Shama Śāstri and the fourth by D. Śrīnivāsācār. The ācārya has depicted 121 arthālamkāras and four śabdālamkāras. The definitions are presented in self written verses and to clarify verses vṛttis are adopted. In his self written examples, he has greeted his favourite deity Śrīnivāsa Veṅkaṭeśvara of Tirupati. The book is written in critical style. The book presents the antique and the modern theory of alamkāras and showing the differences between them, the merits and the demerits are also elaborated. Somewhere in the book we get the references of Kuvalayānanda and Rasagaṅgādhara etc.

13. Viśvanāthadeva

Viśvanāthadeva has assumed three names for himself viz., Viśvanātha, Viśvanātha Śarmā and Viśvanāthadeva. He

1. नवदुर्गतातदेशिककृष्णाम्बासूनुरातनोतीमम्।
श्री शैलान्वयजन्मा कृष्णोऽलङ्कारमणिहारम्।। Alamkāramaṇihāra, p. 8

was born in South India on the bank of Godāvarī at Dhārāsura city and afterwards he went to reside at Vārāṇasī where he wrote the Mṛgāṅkalekhā drama which was played at the famous festival of Viśveśvara about the end of eighteenth century.

He was the son of Trimalladeva and grandson of Ananta. The poetician has praised Lord Śiva in the invocation of his work Sāhityasudhāsindhu. He was a staunch devotee of Lord Viśvanātha. Towards the end of the book, the writer has narrated the composition of the place and period of the book Candracūḍpattana (Vārāṇasī) in Samvat 1649 (1592 AD).[1] So, on the basis of this evidence his date may be fixed at about 1552 AD.

The ācārya has written three books, viz, (1) Citramīmāmsā (2) Mṛgāṅkalekhā (3) Sāhityasudhāsindhu. The Sāhityasudhāsindhu is divided into eight chapters called Taraṅgas. Which are generally pregnant with all the poetic beauty. These are well-known as : 1. The purpose of poetry, definition of poetry and three varities of poetry 2. Power of words and senses 3. Various sub divisions of Dhvani, Rasa and Bhāva etc. 4. Guṇībhūtavyaṅgya, Citrakāvya 5. Doṣa (a flaw) 6. Guṇa, Rīti, Kāvyapāka 7. Śabdālamkāra (Figures of speech pertaining to words) 8. Arthālamkāra (Figures of speech pertaining to meanings).

Most of the examples and features of rhetoric have been authored by the ācārya himself but to explain it perspicuously he has borrowed adequately from his predecessors and this shows he is impressed by ācārya Mammaṭa. To sustain his theory, he has given many illustrations from Mammaṭa, Bhoja, Caṇḍīdāsa and Mahima Bhaṭṭa.

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1. कीर्तिशेषं गते तैर्गुणैर्विक्रम भूभुजि।
ग्रहाम्भोधिरसेन्दौ (तस्मिन्) संवत्सरक्रमे।।
एकादश्यां गुरौ स्वीयः सुधासिन्धुर्विलेखितः।
पत्तने चन्द्रचूडस्य विश्वनाथेन धीमता।। Sāhityasudhāsindhu p. 296-297

This book is published by Bhāratīya Vidyā Prakāśana, Delhi under the editorship of Pt. Ram Pratap Vedalankar in 1978 AD.

Just as Ācārya Mammaṭa has depicted the thoughts of his predecessor rhetoricians systematically, in the same way Ācārya Viśvanātha has depicted the thoughts from Bharata to the sixteenth century rhetoricians systematically and scientifically.

He is regarded the literary theorist of the first rank. The earnestness and profundity of his knowledge is reflected in his honest and judicious critical appraisal of the theories of his predecessors. The diction and style of the ācārya is clear and simple.

Sāhityasudhāsindhu is a book on dhvani-school of reverberation which is a collection of some theories. The book hardly contains the Navya Nyāya.

In the opinion of the editor, Viśvanāthadeva is twenty five years prior to Jagannātha.

Somewhere the harmony between Kārikā and Vṛtti does not appear as in the features of Kāvya.

There are only Citrālamkāras in Citramīmāmsā. The manuscript of this book is not found today. Only somewhere it is quoted in Sāhityasudhāsindhu.

14. Rāmānandapati Tripāṭhī

Pt. Rāmānandapati Tripāṭhī, an aborigine of Vārāṇasī, Sarayūpārīṇa brahmin was a trustworthy of Śāhajahān's eldest son Dārāśikoha.[1] Prince Dārāśikoha honoured the ācārya with the title of 'Vividhavidyācamatkārapāraṅgama'. Pt. Rāmānanda was regarded the Paṇḍita par excellence. The period of the ācārya is definitely the last quarter of 17th

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1. Kāśi kī Pāṇḍitya Paramparā. Pt. Baladev Upadhyay.

century because his work Caturbhujāṣṭaka a stotra was written in samvat 1723 (1666 AD). He had profound knowledge of Nyāya philosophy, Karmakāṇḍa, Dharmaśāstra, Tantra, lexicons, Kāvya (poetry) and of so many arts and sciences.

His father was Madhukara Tripāṭhī. He wrote many books in addition to thirty four stotra books. These are—(1) Vedārthamantra-saṅgrahaḥ, (2) Tattvadīpikā, (3) Tarkagumphana, (4) Vaidyakam, (5) Nirṇayārṇavaḥ, (6) Vivāha Paddhatiḥ, (7) Śoḍaśakriyānukramaḥ, (8) Jalāśayotsargaḥ, (9) Vanotsargaḥ, (10) Lingānuśāsanam, (11) Chandoratnākaraḥ, (12) Virāḍvivaraṇam, (13) Śyāmāstavarājaḥ, (14) Ādyāstavarājaḥ, (15) Bagalāmukhīstavarājaḥ, (16) Ākāśavāsinīsaparyā, (17) Asitādividyāpaddhatiḥ, (18) Kālarātrividhānam, (19) Guhyaśodhavivaraṇam, (20) Rasikajīvanam, (21) Padyapīyūṣam, (22) Rāmacaritram, (23) Kaṭākṣaśatakam, (24) Dhanyaśatakam, (25) Śaśāṅkaśatakam, (26) Hāsyasāgaraḥ, (27) Kāśīkutūhalam, (28) Kirātabhāvadīpikā, (29) Kāvyaprakāśaprākṛtārthaḥ, and some Hindi books. The Rasikajīvanam and Kāvyaprakāśaprākṛtārthaḥ are the works on rhetoric. The Kāvyaprakāśaprākṛtārth is a commentary on the Kāvyaprakāśa. There is a sanskrit translation of prākṛta poems of every ullāsa (canto) in it[1]. The Rasikajīvana deals with the category of nāyikā and gives sufficient information of the temperament of Rīti age. It comprises the seven Taraṅgas. There are the description of heroines and heroes of śṛṅgāra, of their migrated life and gesture. The book directly deals with the example in poems but the characteristics have not been stated. This book is published under the compilation of Dr. Bhagirath Prasad Tripathi and Dr. Karuna Pati Tripathi by the Sampurnananda Sanskrit University Varanasi in 1978.

1. Kāśī kī Pāṇḍitya Paramparā. Pt. Baladev Upadhyay

15. Hari Prasāda Māthura

Hari Prasāda Māthura was the son of Māthura Miśra Gaṅgeśa alias Gaṅgeśvara. He wrote two boks on poetics, viz., (1) Kāvyārthagumpha and (2) Kāvyāloka. Samvat 1775 is written in a manuscript of Kāvyārthagumpha. Probably this is the period of this book. Samvat 1784 (1728 AD) is the date for Kāvyāloka.[1]

1. Kāvyārthagumpha—The Kāvyāloka and Kāvyārthagumpha deal with the same subject. All the poetic embellishments are described in a nutshell. The book does not consist of chapters. Directly and orderly the poetic subjects have been elaborated. The subjects have been explained with their features. The examples are rarely used. It was written in samvat 1775—"इति श्रीमद्गंगेशतनय-हरिप्रसादमाथुर निर्मितः परिसमाप्तोऽयं काव्यार्थगुम्फः।।श्रीरस्तु।। संवत् 1775 माघशुक्लपौर्णिमायां शनौ।।"

2. Kāvyāloka—The author has divided it into seven Prakāśas, viz., 1. Kāvyalakṣaṇa, 2. Dhvani Nirūpaṇa, 3. Rasavikāsa, 4. Doṣa Vivecana, 5. Guṇa Nirūpaṇa, 6. Śabdālamkāra Vivecana, 7. Arthālamkāra Nirūpaṇa.

The ācārya has composed the Kāvyāloka on the plan of Kāvyaprakāśa by Mammaṭa. The Kāvyaprakāśa is an original book in his view. It comprises three parts viz., Sūtra, Vṛtti and Udāharaṇa. The features of the elements of Kāvya are given in sūtras but vṛtti and examples are in order and these are analogous with Kāvyaprakāśa. The sūtras are described sometimes in prose and sometimes in poems. The book consists of both types of examples i.e., the examples written by the ācārya himself and from another poet. The first five prakāśas are based on the Kāvyaprakāśa while the last two prakāśas are influenced by Rasagaṅgādhara.[2]

1. Bhāratīya Sāhityaśāstra Part-II, Baladeva Upadhyaya p. 263
2. Kāvyāloka, editor Dr. Rama Gupta, Publication Scheme, Jaipur, p. 9.

Samvat 1784 is written in the colophon of the Kāvyāloka.[1] Śrī Rāmārya, a learned scholar and writer of Aṣṭottaraśatamaṇimālā was his teacher. The ācārya has written the Kāvyāloka for the sake of beginners.[2]

A copy of this book is available in Bhaṇḍārakara Oriental Research Institute, Pune.

Eight books are traced out in all by the name of the ācārya Hari Prasāda Māthura. They are : (1) Kāvyāloka, (2) Saddharmatattvākhyāhnika (3) Mahāvidyāmahimna, stotra, (4) Piṅgalasāra, (5) Mantra ratna, (6) Kāvyārthagumpha, (7) Śāstrajaladhiratna, (8) Rukmiṇīharaṇa. Among these the Kāvyāloka and Kāyārthagumpha are books on poetics.

16. Jagannātha Miśra

Jagannātha Miśra flourished in the first half of the eighteenth century. He wrote the Rasakalpadruma. It is published under the editorship of Pt. Vanāmbara Śarmā Ācārya by the Sāhitya Academy, Bhuvaneshwar, Orissa in 1965.

He was the son of Ānanda Miśra Dīkṣita.[3] According to the editor, the poet must have flourished between 1725 AD to 1775 AD and it may be the date of the book. The poet was a devotee of the Lord Rāma.[4]

The book consists of the ten Pallavas. Every pallava

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1. अब्धिदिङ्मुनिभूवर्ष माघशुक्लमुनौ रवेः।
   काव्यालोकमिदं पूर्णमकारि गुरुसन्निधौ।। Kāvyāloka, p. 446
2. इयं मधुकरी भिक्षा सुमनोभ्यः समाहृता।
   बालानां तुष्टये गर्वो न मनागपि विद्यते।। Kāvyāloka, p. 447
3. दीक्षितानन्दमिश्राणां सूनुना कल्पिते रसात्।
   कल्पद्रुमोऽयं फलतात् कवीनामभिवाञ्छितम्।। Rasakalpadruma—10.3.29
4. वामे कोदण्डदण्डं भुजगसमभुजे दक्षिणे चण्डकाण्डं
   स्कन्धे तूणीरबन्धं सुपटकटितटे स्वर्णमुष्ट्यृष्टियष्टिः।
   मौलो कोटीरत्नं रचितमणिगणं नूनं रत्नं दधानं
   युद्धे बद्धावधानं रघुकुलतिलकं नौम्यहं प्रत्यहं तम्।। Ibid- 1.1.1

contains five Dalas. The first pallava describes rasa theory while the Pallava from the second to the ninth describe Śṛṅgāra and the other nine rasas. Vibhāva, Anubhāva, Sañcārī and Sāttvika Bhāva have been elaborated in four dalas in the commencement of every Pallava respectively. The fifth dala depicts the means to realise the above aforesaid with their Sthāyībhāva. This is a wonderful collection of features on rasas. They have been called from various sources, viz., Alamkāraśekhara, Sāhityadarpaṇa, Sāhityaratnākara, Kāvyādarśa, Daśarūpaka, Rasamañjarī, Kavikalpalatā, Bhaktirasāmṛtasindhu, Ujjvalanīlamaṇi etc. For illustration some ślokas are cited from the above books and some from Kāvya, Nāṭaka, Campū and subhāṣita and some are by the poetician himself. The book is composed in Kārikā. Somewhere the help of Vṛtti is taken.

The ācārya has enumerated three purposes of this book, they are : 1. The love of aesthetics 2. The poetic collection of several poets 3. To attain the cherished desire of poets[1]. So the book, comprises the harmonious symmetry of 1. the complete collaboration of rasas. (as the Sāhityadarpaṇa etc.) 2. Instructive book for poets (as Kavikalpalatā etc.) 3. Anthology (as Subhāṣitaratnākaras etc.). Though the book contains the three features yet it shows the fovour of the ācārya for Subhāṣita-saṅgraha (the collection of well-known sayings).

Besides the description of the rasas the ācārya has described in detail the delineation of heroine, lock, braid, forehead, eye-brow, cheek, face, chin, lips, teeth, talk, wit,

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1. मुनिं प्रणम्य भरतं जगन्नाथेन धीमता।
क्रियते रसिकप्रीत्यै रसकल्पद्रुमोऽधुना।।
नानाकविकृतानां च पद्यानां संजिघृक्षया।
आरभ्यते मया ग्रन्थग्रथना स्वल्पबुद्धिना।।
दीक्षितानन्दमिश्राणां सूनुना कल्पितो रसात्।
कल्पद्रुमोऽयं फलतात्कवीनामभिवाञ्छितम्।। Ibid—1.1.5-6, 10.3.29

humour, nose, breathing out, ears, eyes, flirtatious glance, neck, arm, hands, fingers, nail, breast, back, row of hair below the navel, navel, three folds of skin over the navel, waist, thighs, hip, buttocks, knee, ankle, foot, foot-fingers, nail, gait and svayamvara (marriage by the choice of the bride) etc.

17. Gaṅgā Rāma Jaḍī

This luminary of literature was a Mahārāṣṭriyan brāhmaṇa and resided at Vārāṇasī. His father, mother and guru (teacher) were Śrī Nārāyaṇa Jaḍī[1], Rādhā Devi[2] and Nīlakaṇṭha respectively. In the invocation, he has greeted the Lord Gaṇapati, Goddess Sarasvati and Lord Śrī Hari. By the device of paronomasia he has adored Lord Nārāyaṇa as his father.[3]

He has mentioned the date in the colophon of his books which indicates that he has written his books between Vikram Samvat 1799 and 1830. So, certainly he must have flourished during Vikram Samvat 1775 to 1850.

His works are six in all. They are—(1) Maṇimālā, (Unobtained) (2) Naukā—Rasataraṅgiṇī commentary (V. Samvat 1799)[4], (3) Rasamīmāmsā with annotation by the

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1. पदकौस्तुभभूषणं सदा-चरणाक्रान्तफणीन्द्रमण्डनम्।
कवितावदनालयोद्भवं हृदि नारायणतातमाश्रये।। Rasamīmāmsā p. 2
2. नत्वा राधादेवीं गङ्गारामो जडीति यः ख्यातः।
सोऽहं रसमीमांसां विवृणोम्यर्थप्रबोधसिद्ध्यर्थम्।। Ibid.
3. व्यावल्गत्कर-फूत्कृति-निरस्त-पूर्वापर-प्रचुर-विघ्नः।
सव्यापसव्य-लक्ष्यो गणाधिपो जयति सार्वभौमः।।
नाभौ सरोरुहोच्चैर्वदनसरोरुहासनोपरि स्थित्वा।
त्रिभुवनमपूर्वमिव या प्रदर्शयति सा सरस्वती जयति।।
अभिनवकौतुककारी गिरिवरधारी भवाब्धिसंहारी।
कुन्द-निकुञ्ज विहारी, मानसहारी हरिर्जयति।। Ibid.
4. ग्रहाङ्कनगपृथ्व्यङ्के नौकाङ्गिरसि वत्सरे।
एकद्वित्रिचतुः श्लोका गङ्गारामेण पूरिताः।। Ibid. Introduction

poetician himself (V. Samvat 1808)[1] (4) Tātparyaṭīkā-Tarkāmṛtacaṣaka ṭīkā (V. Samvat 1830) (5) Gairikasūtrāṇi (6) Dinakarī Khaṇḍana.

The Naukā commentary and the Rasamīmāmsā are the classical books of alamkāra. The Rasamīmāmsā was published by Sri Lal Bahadur Shastri Kendriya Sanskrit Vidyapitha New Delhi under the editorship of Dr. Rudra Dev Tripathi and Dr. Pushpendra Sharma in 1973-74. Probably the poet wrote this book at the insistence of his teacher's son Govinda and influenced by the Rasataraṅgiṇī, a work of Bhānudutta Miśra. The book contains 114 Kārikās in all, some have only features while some have definitions and examples in Candrāloka style. His expounded subjects are Rasa, Sthāyībhāva, Vibhāva, Anubhāva, Vyabhicāri-bhāva, Sāttvikabhāva, hāva, varieties of Rasa and the graces of heroines etc.

18. Śivarāma Tripāṭhī

Śivarāma Tripāṭhī was the son of Kṛṣṇarāma and the grandson of Trilokacandra. He was a vaiṣṇavite brahmin[2].

Ācārya was a prolific writer and has authored about thirty-four books. His main works are, viz., (1) Rasaratnahāra with Lakṣmīvihāra commentary, (2) Alamkārasamudgaka, (3) Viṣamapadī, commentary on Kāvyaprakāśa, (4) Vāsavadattā ṭīkā, (5) Kāvyalakṣmīprakāśa or Vihāra (Chandaḥ śāstra), (6) Vidyāvilāsa-Siddhāntakaumudī ṭīkā and (7) Rāvaṇapuravadham etc. The Rāvaṇapuravadham mentions his all works in the end. The ācārya has mentioned Paribhāṣenduśekhara, Rasamañjarī and the commentary

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1. वर्षे वर्षाकाले, दिग्दन्तिनभोवसुवसुधामिलिते।
   व्यलिखद् गङ्गारामो गङ्गारामोभयप्रीत्यै।। Ibid. Introduction
2. त्रिलोकचन्द्रात्मजकृष्णरामसुनोः कृतिः श्रीशिवरामनाम्नः-नक्षत्रमाला
   निरीक्ष्य विष्णोश्चरणारविन्दनखेषु लक्ष्मीप्रतिबिम्बमस्मात्।
   दशावतारादपि मन्यमाना स्वाधिक्यमास्ताद्विदुषां सुखाय।। Rasaratnahāra 1

Vyaṅgyārthakaumudī. So, he certainly stands in 18th century.

The Raṣaratnahāra comprises 102 verses in all. The first two verses describe the invocation and the last two verses describe his life history. But these introductory verses do not reflect sufficient information about his life. The poetician has elaborated rasa, śṛṅgāra, varieties of nāyikā, sakhī, dūtī, varieties of nāyaka, sahāyaka, vipralambha, graces of women, vyabhicārībhāva, sāttvikabhāva, rīti, other eight rasas, rasadṛṣṭi, conclusion, introduction of the poetician[1] in 98 verses respecively. So the book depicts mainly nine rasas but describing the bhakti and vātsalya the author has placed śraddhā in the rasas category.[2] The book has no novelty. The ācārya has often taken his subject-matter from the Daśarūpaka and the Rasamañjarī. He has occasionally followed Viśvanātha and Vāgbhaṭa but he has described in his own verses in kārikās. For the kind and sub kinds of every subject he has produced examples in his own verses.

He has presented the old matter in new style. He has taken prameyas from earlier books following the classical tradition of the features of kāvya but the structure and style is new and charming. The manipulation of wide subject-matter with subtle brevity in formulae. Off and on, it seems to be rasakoṣa. The poet proclaims pedantically the purpose of his magnum opus, "अबुधबुद्धये"[3]

The delineation of the subject is embellished with artistic beauty and charm but at places it is dull and heavy[4].

1. गुरुपादाम्बुजद्वन्द्वप्रसादावाप्तसन्मतिः।
त्रिपाठी शिवरामाख्या हारं पूरितवानमुम्।। Ibid, 101
2. भक्तिवात्सल्यश्रद्धाख्यैस्त्रिभिः सह द्वादश संख्यात्वात् Ibid, 5
3. जगति यद्यपि सन्ति परःशता गुरुतमा रचना बुद्धबुद्धये।
ननु तथापि मया न वृथा कृताऽगुरुतमा रचनाबुधबुद्धये।। Ibid, 100
4. उद्ग्रथ्यते सर्वविचक्षणानां प्रीत्यै मयाऽयं रसरत्नहारः।
ननु तथापि मया न वृथा कृताऽगुरुतमा रचनाऽबुधबुद्धये।। Ibid. 2, 100

The postscript of the Nakṣatramālā with Lakṣmī commentary also enumerates so many books[1] by Śivarāma Tripāṭhī but only five books, viz. (1) Nakṣatramālā (2) Rasaratnahāra (3) Kādambarī-ṭīkā (4) Daśakumāracarita-ṭīkā and the Vāsavadattā-ṭīkā are available.

The first two are original books and other three commentaries. Śivarāma Tripāṭhī was a consummate poet.[2]

The Rasaratnahāra with 'Lakṣmīvihāra' commentary bearing 'kalā' and 'prati kalā' hindi annotation is published under the editorship of Lokamaṇi Dahala from the Chaukhamba Amarabharati Prakashan, Varanasi.

19. Haridāsa Siddhāntavāgīśa

Haridāsa was born on Kārtika Saptamī, Śaka 1798 (1876 AD) in Kāśyapa clan brahmin family at Unaśiyā, district Faridabad in East Bengal. His father was Gaṅgādhara Vidyālamkāra, mother was Vidhumukhī and grandfather was Kāśīcandra[3]. His guru was Jīvānanda Vidyāsāgara. He was a prolific writer, he wrote (1) Kāvyakaumudī (2) Kusumapratimā, Sāhityadarpaṇa-commentary (3) Kamsavadham (4) Jānakīvikramam, Drama (5) Virājasarojinī Nāṭikā (6) Baṅgīyapratāpam (7) Mevārapratāpam, Drama (8) Śivājīcaritam (9) Saralā (10) Kamsavadha campū (11)

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1. काव्यानि पञ्च तनुतेऽपि च पञ्च सङ्ख्या–
   ष्टीकास्तु सप्तदश चैक उणादिकोषः।
   भूपालभूषणमथो रसरत्नहारो
   विद्याविलास इनपूर्वशरत्फलाद्या।। Nakṣatramālā
2. सीताकराब्जमृदुलालितपादपद्मस्तस्याः मुखं जलजसुन्दरमीक्षमाणः।
   रत्यन्वितस्य मदनस्य रुचिं दधानः श्रीमान् रघुप्रवरवंशपतिर्विरेजे।।
   Rasaratnahāra, p. 1
3. अवाप पूर्ववङ्गेषु भूरिसूरिषु जन्म यः।
   कोटालिपाड़ोनशियाग्रामे बहु द्विजन्मनि।।
   माता विधुमुखी देवी पिता गंगाधरः सुधीः।
   पितामहः काशीचन्द्रो गोत्रञ्च यस्य काश्यपम्।। Kāvyakaumudī, p. 179

Śamkarasambhavam, Khaṇḍakāvya (12) Viyoga vaibhavam (13) Rukmiṇīharaṇam epic (14) The Mahābhārata (edited) (15) Naiṣadha-Ṭikā (16) Śiśupālavadha-Ṭīkā (17) Kādambarī-Ṭīkā (18) Daśakumāracarita-Ṭīkā (19) Kirātārjunīyam-Ṭīkā (20) Raghuvamsa-Ṭīkā (21) Kumārasambhava-Ṭīkā.

The poet wrote the Kāvyakaumudī in Śaka Samvat 1842[1]. The book embodies the definitions in sūtras. It comprises fifteen Kalās which contain every element of poetics, viz., 1. Kāvya-prayojana, svarūpa (The purpose and definition of poetry) 2. Dṛśya Kāvya. 3. Śravya Kāvya 4. Dhvani 5. Guṇībhūta vyaṅgya 6. Śaktitraya 7. Rasa 8. Nāyaka etc. 9. Nāyikā etc. 10. Doṣa 11. Guṇa 12. Rīti 13. Śabdālamkāra 14. Citra etc. Alamkāra 15. Arthālamkāra.

The ācārya has presented his own compositions and from Māgha etc. The book quotes Sarasvatīkaṇṭhābharaṇa, Kāvyaprakāśa, Sāhityadarpaṇa etc.

Kāvyakaumudī was published under the editorship of Bhaveśa Candra Bhaṭṭācārya from Kolkata in 1363 Vaṅgābda (1955 AD).

20. Caturbhuja

Caturbhuja is the author of Rasakalpadruma. It was written to seek the grace of Śāistā Khān (a Sanskrit poet), the son of his friend Āśaka Khān in samvat 1745 (1689 AD).

Rasakalpadruma depicts all the nine rasas. In the very beginning the ācārya writes that he wrote the book to please Śāistā Khān[2]. He was the son of Āśaka Khan, grandson of

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1. पक्षाब्धिनागेन्दुमिते शकाब्दके,
सौराश्विने तेन चतुर्दशे दिने।
विनिर्मिता श्रीहरिदासशर्मणा,
समाप्तिमाप्ता किल काव्यकौमुदी।। Ibid. p. 179
2. तस्यानुरञ्जनायैव ग्रन्थं नवरसात्मकम्।
चतुर्भुजो विरचयति स्वपद्यैश्च परैरपि।। Rasakalpadruma. 10

Itimaddaulā, maternal uncle and commander of Mughal emperor Auraṅgajeb. It was Śāistā Khān who inspired the ācārya to write the poetics.

In seven poems the ācārya has described sanskrit poetic skill of Śāistā Khān. It is a collection of the savoured and charming poems of the ācārya himself as well as of other poets. Rasakalpadruma is divided into Prastāvas. The ācārya has mentioned 65 prastāvas in the beginning of the book[1]. According to ācārya the total number of verses are one thousand[2] but it contains one thousand one hundred ten verses. (1110). Invocation Parabrahma (2 verses), format of Rasakalpadruma (27 verses), elaboration and kinds of rasas (1081 verses). It contains fifty poems by Caturbhuja Miśra.

The works of one hundred twenty sanskrit poets are given in Rasakalpadruma. Among these, there are some names which are not even mentioned in the whole history of Sanskrit Literature.

With reference to śṛṅgāra rasa, the ācārya has divided it into four kinds viz., sāmānya śṛṅgāra, vipralambha śṛṅgāra, samyoga śṛṅgāra and miśra śṛṅgāra. Systematically these rasas are given as-Śṛṅgāra, Vīra, Hāsya, Adbhuta, Karuṇa, Bhayānaka, Bībhatsa, Raudra, Śānta.

The work was completed in samvat 1705 as the ācārya has mentioned explicitly[3]. Erroneously Pt. Baladev Upadh-yay mentions vikram samvat 1745 (1689 AD) in his history of Sanskrit literature.

Rasakalpadruma shows that Śāistā Khān was the lover of sanskrit literature and skilled in sanskrit poetics. Some other poets, whose names are mentioned in Rasakalpadruma, belong to the mughal period. So, it proves that sanskrit poets

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1. एवं प्रस्तावसंख्या तु पञ्चषष्टिप्रमाणिका। Ibid, 28
2. श्लोकैः सहस्रसंख्याकैर्जातो ग्रन्थोदयः शुभः। Ibid, 29
3. श्लोकैः सहस्रसंख्याकैर्जातो ग्रन्थोदयः शुभः।
   बाणरवर्षिशशाङ्काङ्के वैशाखे पूर्णिमागुरौ।। Ibid, 29

were flourshing abundantly in the mughal period. This book was written in Vrajyākrama. He has not depicted the definitions etc., of rasas. Only some examples of rasas and its kinds and sub kinds have been illustrated. As the book was written to please and entertain the soft natured Śāistā Khān, so the ācārya was far from the intricacies of poetics. Like Bihārī Satasaī so many books never mention the features of rasas, so it may be inferred that it might be the tendency of the literateures of the age.

Order—invocation to God, śṛṅgāra rasa, youth development, the description of organs of body, beloved's departure, letter-writing, khaṇḍitā nāyikā, abhisāra, the sun setting, the moon rising etc., the amorous talk between lover and beloved, depiction of seasons, vīra rasa, stable, slander against a bad poet, Adbhuta rasa, praise to good poets, admiration for well known ethical sayings, Karuṇa rasa, Bhayānaka rasa, Bībhatsa rasa, Raudra rasa, Śānta rasa, sooth saying, the influence of association and irony figures of speech.

This book is published under the editorship of Dr. Bhaskar Mishra by the Eastern Book Linkers, Delhi, in 1991.

21. Kṛṣṇa Sudhī

Kṛṣṇa Sudhī was the son Śivarāma Sūri, grandson of Upadeṣṭṛ Paṇḍita Nārāyaṇa and the progeny of Jagannātha Paṇḍitarāja of Upadraṣṭṛ family. He was the native of Uttarameru situated on the banks of Seyyar near Kāñcī.[1] He

1. इत्युत्तरमल्लूरु (मेरु) पदेष्टृपण्डितरायनाराणशास्त्रिपुत्रशिवरामसुधीकुमारकृष्ण-सुधीदासकृतालंकारशास्त्रे काव्यकलानिधौ नाम तृतीयं कुसुमम्।
काञ्चीमण्डलमण्डने करनदीनीरोद्भवद्मण्डने (न्मण्डले)।
श्रीमत्युत्तरमेरुनामनि पुरे श्रीशैलजेशाकरे।
वासी काव्यकलानिधिं व्यरचयत् कृष्णः कविव्यङ्ग्यधिं।
सन्मेधाविकलिप्रसिद्धशरदि श्रीमल्लसत्संपरि।।
—Kāvyakalānidhiḥ, p. 62 & 10/117

wrote Kāvyakalānidhi a book on poetics in 1855 AD[1]. The book comprises ten sections called kusumas and all the kusumas deal with all the elements of poetics. i.e., Nāyaka, Śabdārtha, Dhvani, Guṇībhūtavyaṅgya, Śabdārtha-citra, Doṣa, Śabdālamkāra, Arthālamkāra. The book consists of 626 kārikās and 905 illustrations of which 166 illustrations are in praise of the patron. King Kolaṭṭunāḍu Ravivermā (1848-1906). In the invocation Kṛṣṇa Sudhī or Sūri prays Lord Gaṇeśa and Kṛṣṇa for grace.[2]

Kāvyakalānidhi cites two more compositions by the author i.e. (2) Śivastuti and (3) Citrakalānidhi.

22. Gokulanātha Maithila

Gokulanātha's father was Pītāmbara Vidyānidhi and mother was Umādevī. He was born in Magaraurī's Phaṇadaha family near Madhuvanī in Mithilā. He was a Naiyāyika and Maithila Smārta belonged to Vatsa clan. Vārāṇasī was his dwelling place. The period of his works is from the later half of 17th century to the 18th century. He has mentioned in his Māsamīmāmsā that śaka 1631 (1709 AD) was the period of his works. He authored this book when he was matured. Thus, his birth may be regarded after 1650 AD. It is said about Māsamīmāmsā that he wrote this book at the request of King Rāghava Singh so the King might be the patron of the poet. Ekāvalī a book on prosody refers that Rājā Fateha Śāha, the king of Tihari garhwal was also

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1. काव्यकलानिधिरयं सप्तपञ्चाशदुत्तरनवशताधिकं चतुःसहस्रतमे (कलि 4957) वर्षे विरचित इति। - Dr. K. Gayatri Devi, Reader, Deptt. of Sanskrit, Andhra University, Waltair 3
2. श्रियं पुंनागसर्वांगो नगनाथसुतासुतः।
विनायकाङ्कादिपूज्यो ददातु स विनायकः।।
कालिन्दीजलकालीयसर्पदर्पहरो हरिः।
कादम्बिनीश्यामलश्रीः कल्याणानि करोतु नः।। Kāvyakalānidhi

his patron. Afterwards he was at the court of king Mādhava Simha of Mithilā.[1]

The poet has usually saluted Kṛṣṇa, Durgā, Śiva etc. at the commencement of his works, but it does not clarify his sect. Probably he was worshipper of five gods wherein Śiva, Viṣṇu, Sūrya, Durgā and Gaṇeśa occupy the equal ranks. Ācārya himself, his father and grandfather were awarded with degree of Mahāmahopādhyāya. He had four brothers Trilocana, Dhanañjaya, Gokulanātha and Jagaddhara.

His works are[2] (1) Raśmicakram (2) Ālokavivaraṇam (3) Dīdhitividyotaḥ (4) Nyāyasiddhāntatattvam (5) Divakālanirūpaṇam (6) Lāghavagauravarahasyam (7) Kusumāñjalivivaraṇam (8) Bauddhādhikāravivaraṇam (9) Śaktivādaḥ (10) Muktivādaḥ (11) Padavākyaratnākara (12) Khaṇḍanakuṭhāraḥ (13) Mithyātvaniruktiḥ (14) Kuṇḍakādambarī (15) Kādambarīpradīpaḥ (16) Kādambarīkīrtiślokaḥ (17) Kādambarīpraśnottaramālā (18) Kāvyaprakāśavivaraṇam (19) Rasamahārṇavaḥ (20) Śivastutiḥ (21) Aśaucanirṇayaḥ (22) Vṛttataraṅgiṇī (23) Ekāvalī (24) Śuddhavivekaḥ (25) Māsamīmāmsā (26) Ādhārādheyabhāvatattva-parīkṣā (30) Viśiṣṭavaiśiṣyabodhaḥ (31) Bhūyāmyasādhana prakaraṇam.

These works reveal that Gokulanātha has written on philosophy, literature, smriti, poetry, drama, grammar, astronomy, astrology etc.

In the above books Rasamahārṇava and Vivaraṇa (Kāvya prakāśa-commentary) are on poetics. Kane names Rasamahārṇava as Rasārṇava. The invocation of this book begins with 'Om Namastasyai'. In the end of the book a very brief autobiography has been given. In this book only Lakṣaṇā vṛtti has been dealt with. It has been published

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1. Contribution of Bihar to Sanskrit Literature, S.C. Banerji, p. 76
2. Amṛtodayam- Commentator, Ramchandra Mishra, p. 40

under the editorship of Dharmanath Jha and Kumudanath Misra from Kāmeśvara Simha Darbhaṅgā Sanskrit University.

23. Baladeva 'Vidyābhūṣaṇa'

He was the contemporary of Jaya Simha II (first half of the 18th century), the king of Jaipur in Amer State. He debated with the Rāmānujīya ācāryas of Mālavāśrama in the court of Mahārāja Jaya Simha. He was a Vaiṣṇavite and follower of Chaitanya School. His native place was near Remuna, district Balasore (Baleśvara) in Orissa. He was born in a Bengali Brahmin family or in a Vaiśya family in 18th century AD. His teacher was Rādhā Dāmodar Dāsa and Gopāla Dāsa. He led Vaiṣṇavism in Bengal. The ācārya has greeted Murāri in the invocation.[1]

His works are : (1) Kāvya-kaustubham (2) Sāhityakaumudī (3) Kṛṣṇānandinī—Sāhityakaumudī commentary (4) Prameyaratnāvalī (5) Kāntimālā—prameyaratnāvalī commentary (6) Govindabhāṣya commentary-Sukṣmā (7) Govinda-bhāṣyapīṭhakam-Siddhāntaratna (8) Govinda-bhāṣyapīṭhaka, commentary (9) Gītābhūṣaṇam (10) Gopālatāpanībhāṣyam (11) Govindabhāṣya—Brahmasūtra, commentary (12) Chandaḥ-Kaustubhabhāṣyam (13) Daśopaniṣad-bhāṣyam (14) Nāmārthasudhāsahasranāma-bhāṣya (15) Vaiṣṇavī, Bhāgawata commentary (16) Sāraṅgaraṅgadā, Laghu-bhāgawatāmṛta commentary (17) Siddhāntadarpaṇa commentary (18) Stavamālābhāṣyam.

Kāvyakaustubha comprises 9 Vibhās which describes critically the purpose of poetry, Śabdārtha Vṛtti, Rasas, Guṇas, Rītis, Doṣas, kinds of Dhvani, Madhyama Kāvya and Śabdārthālamkāras. The Sāhityakaumudī is a commentary on the Kāvyaprakāśa and it explains only the kārikās. The

1. कारुण्याद् गजपतिराशु यस्य भेजे, निर्धूताखिलवृजिनः परं प्रमोदम्।
चैतन्याकृतिमजितं जितं स्वभक्तैस्तं वन्दे मधुरिमसागरं मुरारिम्।।
—Sāhityakaumudī, p. 3

ācārya has taken the kārikās of the Kāvyaprakāśa and has composed vṛttis himself on it. The kārikās of Mammaṭa are said as Bharata sūtra. So he names his commentary as Bharatasūtravṛtti. He annotated it also and named Kṛṣṇānandinī.

The content's order are like Kāvyaprakāśa till ten chapters but the last eleventh chapter is written additionally on Śabdārthālamkāra which portrays Bhāṣāsamaka, Binducyutaka, Cyutadattākṣara, Kriyāgupta etc. figures of speech based on sound and Ullekha, Niścaya, Hetu, Anukūla, Vidhyābhāsa, Vicitra, Vikalpa etc. figures of speech based on the senses of words. The ācārya has admired Kṛṣṇa Caitanyadeva in his self written verses. He has drawn sustenances from the works of several poets viz. jīvagosvāmī, Karṇapūra, Līlāśukabhūṣaṇa and other Vaiṣṇava poets. All the quoted examples are the devotional songs on Kṛṣṇa. The work has been edited by Śiva Dutta and K.P. Paraba in Kavyamala series in 1897 AD.

24. Chajjūrāma Śāstrī 'Vidyāsāgara'

Chajjūrāma Śāstrī flourished in the 20th century. He was born in Samvat 1952. He occupies a remarkable place among the modern rhetoricians. He belonged to Śekhapura Lāvalā village Riṭolī, Karnāla (Kurukṣetra)[1]. He was a Gauḍa brahmin. His father was Mokṣarāma, mother was Māmakī and elder brother was Mūlacandra. He was awarded the 'Vidyāsāgara' by Govardhana Maṭhādhīśa Jagadguru Śaṅkarācārya Śrī Bhāratī Kṛṣṇatīrtha. He was the devotee of Lord Gaṇeśa.[2] He wrote 16 books in all. They are (1)

1. जिन्दपुर्यां रविक्रोशे जामणीग्रामसन्निधौ।
कुरुक्षेत्रमध्यवर्ति-रिटोली-ग्रामवासिना।। Sāhityabindu, p. 2

2. श्रीगणेशं नमस्कृत्य मामकीं नाम मातरम्।
पितरं मोक्षरामाह्वं मूलचन्द्रं च सोदरम्।। Ibid. p. 2

Sultānacaritam (epic) (2) Durgābhyudaya (drama) (3) Chajjūrāmāyaṇa (drama) (4) Kurukṣetramāhātmya (5) Karmakāṇḍapaddhati (6) Sāhityabindu (7) Mūlacandrikā (Nyāyamuktāvalī commentary) (8) Saralā (Nyāyadarśana commentry) (9) Sārabodhinī (commentary on the five chapters of Nirukta) (12) Sādhanā (Laghusiddhāntakaumudī commentry) (13) Parīkṣā or Vidyāsāgarī (kāvyaprakāśa commentary) (14) Vibudharatnāvalī (the history of Skt. Litt. in poetry) (15) Paraśurāmadigvijaya (16) Pratyakṣajyotiṣam. Dr. Braj Bihari Chaube has mentioned the other two books by the poet. viz. Chajjūrāma-śatakatraya (kāvya) and the Rasagaṅgādharakhaṇḍana[1]. He was awarded the 'Mahamahopādhyāya' degree on the Sanskritetihāsa by Viśvavidyā Pratiṣṭhāna Bombay in samvat 2017.

The Sāhityabindu is a book on rhetorics. It was published by Mehar Candra Lachaman Das, Delhi in 1961 AD. All the examples have been quoted from the Naiṣadhīyacarita by Śrīharṣa in the Doṣa context. This is a very erudite book. This book is originally designed to give the most practical help to students in burgeoning their literary knowledge in a very easy and simple way. It is almost a student's handbook in poetics. The author has attempted to escape from the complication of alamkāras and their kinds. The book consists of four parts, viz., kārikā, vṛtti, examples and the elaboration of examples. About 90% of examples and kārikā, vṛtti and vivaraṇa are written in the words of the ācārya but somewhere others are alluded. The author is fully conscious and has tried his best to cite the deductive, instructive and inspirational examples so that they may get the proper spirit of Indian culture and civilization. He has attempted to abstain from obscene examples. The book

1. Proceeding, International Sanskrit Conference, Vol.-1, Part-1. 1975 p. 403

comprises the five Bindus. They are 1. Prathama Bindu—Kāvya lakṣaṇa, purpose, cause, varieties, Rūpaka etc. 2. Dvitīya Bindu—Śabdārtha traividhya, rasa etc. 3. Tṛtīya Bindu—Doṣa prakaraṇa 4. Caturtha Bindu—Rīti, Guṇa and 5. Pañcama Bindu—Alamkāra-nirūpaṇa.

Chapter—II

LESS KNOWN ĀCĀRYAS

1. Devadutta

Devadutta occupies a special place in the field of Hindi Literature among the love poets. He was a native of village Ghosariyā, Distt. Etawah. His year of birth is samvat 1730. His patron was Kushal Singh of Phafunda. The poet has greeted Goddess Pārvatī in his invocation.

The poet has composed seventy two books on various topics. Generally these books are written in Hindi on kāvya (Poetry), music and philosophy. The Śṛṅgāravilāsinī is a book on poetics in Sanskrit. He finished this book in south Koṅkad situated on the confluence of Krishna Veni river in samvat 1757 (1700 AD) on Śrāvaṇa's bahulā navamī at dawn.

The Śṛṅgāravilāsinī portrays the kinds of heroines. There are no new and original theories. It seems that the poet is influenced by Rasamañjarī, a work of Bhānu Dutta. The special feature of this book is that the poet has freely used Hindi-prosody as dohā, soraṭhā, chappaya and savaiyā in sanskrit.

This book has been edited and published by Dr. Shiv Shankar Tripathi, Bharatiya Manisha Sutram, Daraganj, Allahabad in samvat 2039:

2. Kalyāṇa Subrahmaṇya Sūri

Das Gupta and S.K. De have accepted the name of the ācārya as Kātyāyana Subrahmaṇya Sūri. He was born at Piruṅgal in the South Mālābāra of Ponnāli Tāluka. His patron

was Kārtika Tirunāla Rāmavarm Dharmarājā (1724-1798 AD). He was the son of Subrahmaṇya and grandson of Gopāla. He belonged to Peruru family.

He composed the Alamkārakaustubha with commentary on the pattern of the Candrāloka. In this book he has elaborated the arthālamkāras mentioned in the Candraloka. In the examples of the arthālamkāras the ācārya has praised his favourite Anantaśayana (Trāvancore) temple god Padmanābha and his king. Besides this he wrote the Padmanābhavijaya.

Kalyāṇa flourished under the patronage of Bāla Rāmavarman Kulaśekhara, the king of Trāvancore (1758-1798 AD). He was well known by the name of Paritalam Subrahmaṇya Śāstrī. By caste he was smārta brahmin of Paritalam in central Trāvancore. Having completed his study under the patronage of the king of Paritalam, he went over to Trivendrum. There he wrote the Alamkārakaustubha. It is written on the model of the Kuvalayānanda by Appayya Dīkṣita and Alamkārasarvasva by Viśveśvara. The time was out of joint for him because his celebrated patron was gone. Now, he went to Cranganore to teach sanskrit to the young princes. But he came back to Trāvancore when peace was restored and queen Lakṣmī enthroned. The invitation came to him from Trivendrum. He was honoured and appointed as court paṇḍit of Trāvancore. Here he passed the remaining part of his life honourably. By the direction of the Darbar, he rendered the Vyavahāramālā, a famous sanskrit work on law into Malayālam. He passed away around 1820 AD[1].

3. Gauranārya

Gauranārya was the son of Āyamaprabhu or Ayyāluprabhu and brother of Mitra or Mitarāja. Mitarāja was

1. History of Classical Sanskrit Literature, M. Krishamachariar, p. 803-804

the minister of Śiṅgaya Mādhava, the king of Recarla family. So the poet stands during the eighteenth century. He composed the books, viz., (1) Lakṣaṇadīpikā (2) Prabandhadīpikā or Padārthadīpikā. The first book contains six prakāśas they are : 1. Kāvyasvarūpa 2. Paribhāṣā 3. Kāvyabheda 4. Kalikotkalikādi 5. Udāharaṇabheda 6. Nāyikā, respectively and deals with great skill. The second book deals with the general topics—a general treatise and it comprises ten prakāśas[1].

The Lakṣaṇadīpikā of four pariccheda which consists of kārikā and vṛtti is included in the same catalogue (no. 12952, extract) of Gauranārya. Here is a controversy because the author is regarded as the son of Ayālumantrin the brother of Amātya Potama. They may be the same person. The latter work cites Sāhityacūḍāmaṇi by Bhaṭṭa Gopāla, Alamkārasaṅgraha, Kavikaṇṭhapāśa, Camatkāracandrikā, Sāhityacandrodaya and Sāhityaratnākara.

4. Ghāsī or Ghāsīrāma Paṇḍita

Ghāsīrāma Paṇḍita was the descendant of Gautama. He composed two books on alamkāra, viz., (1) Rasacandra and (2) Rasakaumudī. The first book contains four chapters which portrays varieties of Nāyikā and Nāyaka, Anubhāva etc. and ten rasas. The second book deals with the nine rasas. P.K. Gode regards that the date of the book is later half of the eighteenth century[2]. Besides this the ācārya has written the Padyamuktāvalī.

The Rasacandra was brought out in 1646 AD. The anonymous Rasakaumudī clearly mentions about this book. A question arises whether this Ghāsīrāma is Ghasīrāmabhaṭṭa, the father of Śrīnātha, the author of the Jagatprakāśa,

1. Ibid. p. 787
2. Calcutta Oriental Journal, III; p. 35-37

a medical book. The Padyamuktāvalī shows that both are identical and not different[1].

5. Raghunātha 'Manohara'

Raghunāthà 'Manohara' was the son of Bhikambhaṭṭa and the grandson of Kṛṣṇapaṇḍita[2]. He flourished during 1758-1820 AD. He was the native of Campāvatī (south of Mumbai). He is the author of Kavikaustubha. P.K. Gode regards the date of this book between 1675 to 1700 AD[3]. The book is published by the Rājasthāna Prācya Vidyā Pratiṣṭhāna, Jodhapur under tḥe editorship of Sri Fateh Singh in 1968 AD. Again this book was published with explanation by Vidyanidhi Prakashan, Delhi in 2001 AD under the editorship of Chandrashekhar Tripathi. The book shows only the flaws of poetry especially-vākyadoṣa and padadoṣa. The book begins with the invocation of God Gaṇeśa (Obeisance to Sri Gaṇeśa). After enumerating the kāvyadoṣa in brief by the precedent ācāryas, he divided them into twenty three vākyadoṣas and nine padadoṣas. He narrated them separately but clearly and charmingly. He has produced all the doṣas, giving their examples with features and commentary in the prosodical order. He has cited several examples to sustain his statement (definition). In this context the author has shown even his own faults which have occured in his works; for examples :

क्रमेण वाक्यदोषानाह-छन्दोभ्रष्टादि व्याख्या यथा-
हीनं यद्वृतं भेदेन छन्दोभ्रष्टं स्मृतं यथा।
नवजलधरनिभो राजते नन्दनन्दनः ।। 7 ।।
अत्र छन्दसि, मद्विरचितछन्दोरत्नावल्याम्-
यदि द्वितीयं च चतुर्थं पञ्चमं तथाष्टमं तद्दशमं भवेद् गुरु।
यदाक्षरं द्वादशकं महीपते गिरन्ति वंशस्थमनल्पधीषणाः ।। 9 ।।

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1. History of Sanskrii Poetics—SK De, p. 278.
2. इति कविकौस्तुभे महाकाव्ये कविकुलावतंसमनोहरोपनामककृष्णपण्डित-सूनुश्रीमद्भि-कम्भट्टसुत-सूरिश्रीमद्रघुनाथपण्डितकृतौ .... Kavikaustubha, p. 19
3. Ibid. Appendix p. 10

यदा द्वितीयं च तथा चतुर्थं सखे भवेत् पञ्चमकं च दीर्घम्।
तथाष्टमं वा दशमं तथान्त्यमुपेन्द्रवज्रां नृप तां गिरन्ति।। 10।।

Besides this the ācārya produced the Chandoratnāvalī, a work on prosody[1]. It is mentioned and quoted in Kavikaustubha. P.K. Gode opines that he is the author of the Vaidyavilāsa (1697 AD), a work on medicine.

6. Veṅkaṭācārya III (Kirīṭi Veṅkaṭācārya) Tarkālamkāra Vāgīśvara

Veṅkaṭācārya III hailed from a family of sanskrit and telugu scholars who lived at Surapuram in Mysore, which lies between the rivers Kṛṣṇā and Bhīmā at a short distance in the north of Bījāpur. At present it is in Gulbarga Distt. He was the son of Aṇṇayārya Dīkṣita II. He was born in Tirumala Bukkapattanam Śrīśaila family. His cousin Śrīnivāsācārya was the author of the Rasamañjarī and the Tattvamārtaṇḍa. He studied under his paternal uncle Śrīnivāsācārya II and elder brother Śrīnivāsatātārya III. Veṅkaṭa Nāyaka, the son of Bhahiri Pami Nāyaka who died in 1802 AD was very gracious to him. The period of the ācārya is between 1725 and 1825 AD. He is different from Veṅkaṭa, the author of the Viśvaguṇādarśa. He composed the Alamkārakaustubha, a treatise on rhetorics. The author has chosen the title appropriately. Probably the author's devotion to Lord Veṅkaṭeśvara and the fascination of the kaustubha-gem on the Lord's chest made him choose this title. The author begins his work with an invocation to Lord Veṅkaṭeśa of Tirupati and Śrīkṛṣṇa of Surapuram. The book is divided into two prakāśas. The book modelled upon the Kuvalayānanda of Appayya Dīkṣita deals with six śabdālamkāras and 108 arthālamkāras. Unlike the Candrāloka and Kuvalayānanda which give the definitions of the figures of speech in the first half of the verse and the example in the second half of

1. Ibid. p. 1

the verse, Veṅkaṭācārya gives the definitions of the figures of speech in the complete verse. Then illustrations are given separately[1]. Dr. Varnekar has mentioned the (2) Gaṇa-Sūtrārtha or Gajasūtravādārtha, (3) Kṛṣṇabhāvaśataka Stotra, (4) Śṛṅgāralaharī, (5) Daśāvatāra stotra, (6) Hayagrīva-daṇḍaka stotra, (7) Yatirājadaṇḍaka stotra, (8) Jhañjhā-mārutadarśana, (9) Śrī-kṛṣṇaśṛṅgārataraṅgiṇī (10) Gadādharīyakhaṇḍana (11) Lakṣmīśataka (12) Prāmāṇya-vādakhaṇḍanam and (13) Acalātmajāpariṇayamu (Telugu) etc.

7. Śrīnivāsa Dīkṣita

Śrīnivāsa Dīkṣita flourished about 1800 AD. Probably he was the father of Rājacūḍāmaṇi Dīkṣita. His father was Bhavasvāmī and mother was Lakṣmī and Guru was Parivrājakācārya. The four works credited to his name are : (1) Alamkārakaustubha (2) Kāvyadarpaṇa (3) Kāvya-sārasaṅgraha and (4) Sāhityasūkṣmasaraṇi. In the view of some scholars the Kāvyadarpaṇa is written by Rājacūḍāmaṇi Dīkṣita and not by the ācārya. The third book consists of three chapters, viz., 1. Kāvya lakṣaṇa saṅgraha, 2. Varṇa saṅgraha and 3. Subhāṣita saṅgraha respectively. K.S. Rāmaswāmī has not mentioned the name of any book in the list in which he has counted the books written by Śrīnivāsa Dīkṣita. He opines that Ratnakheṭa Śrīnivāsa Dīkṣita, the father of Cūḍāmaṇi Dīkṣita has composed the Sāhitya-sañjīvanī, etc. poetics Śatakandharavijaya etc. poems. Bhāvanāpuruṣottama etc. drama, Vedāntaratnāvalī, Vedatārāvalī, Maṇidarpaṇa, Advaitakaustubha etc., the philosophical books.[2]

8. Svātī Tirunāla Mahārāja

Svātī Tirunāla Mahārāja was an inhabitant of Kerala

1. Kiriṭi Veṅkaṭācārya—Mrs. B. Revathy, M.Phil. Dissertation, Department of Sanskrit, University of Chennai, Chennai, 1981.
2. Kāvyadarpaṇa, Foreward p. 8

and was known by the name of southern Bhoja. His father was Rājarājavarmā Koitamburāna and mother was Lakṣmī. He was named Kulaśekhara Tirunāla in 1834 AD. He got his primary education from Aparippāṭa Kuccu Pillā. He had the knowledge of many languages—Hindi, Telugu, Kannada, Persian and English etc. He was a great lover of music and literature. He flourished during 1813-1847 AD. He was enthroned in 1829 and ruled for 18 years.

His contribution to literature is of eleven books. They are (1) Prāsavyavasthā (2) Bhaktamañjarī (3) Syanandūrapuravarṇana campū (4) Śrī Padmanābhaśatakam (5) Anyāpadeśaśatakam (6) Kucelopākhyānam (7) Ajāmila Mokṣa (8) Gītā-197 Poems (9) Kīrtana-150 devotional songs (10) Rāga Mālā (11) Utsava Prabandha (Gīti kāvya—lyrics).

In the first work usages of Prāsas in poetry have been described.[1]

9. Anantārya or Anantācārya

Das Gupta and De have written his name as Ananta Rāya[2]. He was born in the family of the South Indian Śeṣācārya. His father was Śṛṅgārācārya. According to Kane and S.K. De his father was Śiṅgārācārya[3]. He was the native of Melkoṭa or Yādavagiri in Mysore state and under the royal patronage of Kṛṣṇarāja Wodeyar III (1822 AD-1862 AD). He was the follower of Viśiṣṭādvaita. He composed the Kavisamayakallola a book on poetics. The book mentions the Kṛṣṇarāja Yaśoḍiṇḍima by the ācārya. He theorized several vādas(ism) and these are published in the Vedāntavādāvalī.

Dr. Kapildev Dwivedi regards that 1874 AD. is the period of Anantācārya and for this he mentions two works.

1. Ādhunika Sanskrit Sāhitya—Dr. Hira Lal Shukla p. 194
2. History of Sanskrit Literature Vol. 1, S.N. Das Gupta & S.K. De, p. 566
3. History of Sanskrit Poetics, S.K. De, p. 399.

viz. (1) Mañjubhāṣiṇī (Patrikā) and (2) the Sansāracakra (prose).[1]

The poet has mentioned the Nañjarājayaśobhūṣaṇa by Narasimha and Pratāparudra-yaśobhūṣaṇa in his work Kavisamayakallola. Thus, certainly his period is 19th century.

Śrīyadugiri-patiraja-sampatkumāra-Rāmānuja whose abbreviated name is Śrīpatirāja Swāmī is present head of the Yatirājamaṭha at Melkoṭe, Mysore. He was an officer in the Mysore Archaeological Department. After that he became a sannyāsin. He was an authority on rhetorics and treatise etc. on Bhāmaha. These works reflect the originality and personality of the poet. The credit goes to him for the discovery of the Svapnavāsavadatta by Bhāsa. His erudite introduction specially on some chapters of the Śṛṅgāraprakāśa is very valuable.[2]

10. Ilattūra Rāmaswāmī

Ilattūra Rāmaswāmī was the native of village Ilattūra distt. Tiruviṭaṅkura in Kerala state. He was the son of Śaṅkara Nārāyaṇa Śāstrī. He flourished during 1824-1907 AD. He wrote 33 books[3]. The are (1) Rāmodayam (2) Surūpārāghavam (Epic) (3) Anyāpadeśa Dvisaptatiḥ (kāvya) (4) Kīrtivilāsa Campū (5) Puṇḍarīkapureśastavam (6) Śivāṣṭaprāsam (stotra) (7) Vṛtta ratnāvalī (8) Mañjubhāṣiṇī commentary on the Śrī-Kṛṣṇavilāsa (9) Gauṇasamāgamaḥ (Prāśasti) (10) Kāśīyātrānuvarṇanam (11) Tulābhāram, treatise (12) Jalandhara-sukhadam, drama (13) Kaivalyavallī Pariṇayavilāsam, Drama (14) Śākuntalam Campū (15) Ambarīṣacaritam, Drama (16) Pārvatīpariṇaya Drama (17)

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1. Sanskrit Sāhitya Kā Samīkṣātmaka Itihāsa, Dr. kapil Dev Dwivedi, p. 518.
2. History of Classical Sanskrit Literature- M. Krishnamachariar p. 808.
3. Ādhunika Sanskrit Sāhitya- Dr. Hira Lal Shukla p. 206.

Gāndhāracaritam, Drama (18) Aṣṭaprāsaśatakatrayam (19) Devīvarṇa muktāvalī, stotra (20) Śrīkṛṣṇadaṇḍakam, Gadya Stotra (21) Tripurasundarī Gīti (22) Lalitāstavam, stotra (23) Kārtikeyaśatakam (24) Kālīśamanastotram (25) Dharmasamvardhinī, stotra (26) Aśvatthagaṇanāṣṭakam (27) Hanumadaṣṭakam (28) Śrīkaṇḍeśastavam, stotra (29) Bhūtanāthāṣṭakam (30) Madhunāthāṣṭakam (31) Yogānuśāsanam, lectures (32) Kṣetratattvadīpikā (Geometry in Sanskrit) (33) Dharma samvardhinī māhātmya (34) Mṛgamokṣam, lectures. Among these works, the first book mainly deals with rhetorics.

11. Candrakānta Tarkālamkāra Bhaṭṭācārya

Candrakānta was born in Calcutta in a Bengālī Pandit family. His native place was Serapurāṇya[1]. He flourished during 1830-1909 AD. He was awarded the Mahāmahopādhyāya title. He taught Sanskrit Poetics and Philosophy at the Government Sanskrit College, Calcutta from 1883 to 1887 AD. His works are seven[2], viz. (1) Satīpariṇayam, Epic (2) Candravanśa, Epic (3) Kaumudīsudhākaram, Prakaraṇa (4) Alamkārasūtrāṇi (5) Smṛticandrikā (6) Kātantrachanda-prakriyā (7) Mīmāmsā Siddhāntasaṅgraha. Among these works, the Alamkāra-sūtrāṇi is a book on poetics. It was written for beginners[3]. The book is published by Upendra Nath Chakravarti, Sanskrit Press, 62 Amhurst Street, Kolkata. It contains Sūtra and Vṛtti and divided into eight paricchedas-1. Kāvya 2. Śabdārtha 3. Rasa 4. Varieties of Kāvya 5. Guṇa 6.

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1. नगरं सेरपुराण्यं कैकयविषये यदस्ति विख्यातम्।
   तद् वास्तव्यैषा कृतिरूपकृतयेऽस्तु बालानाम्।।
2. Ādhunika Sanskrit Sāhitya—Dr. Hira Lal Shukla p. 213.
3. अलङ्कारशास्त्रे प्रवेशमिच्छतां बालानां न द्रागित्येव प्रवेशयोग्यौ तौ प्रबन्धौ (साहित्यदर्पणकाव्यप्रकाशौ) । अतस्तेषां सौकर्याय मया निर्म्मितोऽयं प्रबन्धः।
   Kāvyālamkārasūtram, p. 1

Śabdālamkāra 7. Arthālamkāra 8. Doṣa. The Gobhila Gṛhyasūtra was also published by him in 1871-80 AD.[1]

12. Kollūri Rājaśekhara

Rājaśekhara was the son of Veṅkaṭeśa (Viśveśa) and Kāmākṣī of Āṇipiṇḍi family, Guṇṭur District, a Dravidian Kolluru family of Goutamagotra. He lived in Peruru Godāvarī district of Andhra Pradesh. Probably his time is 1840 AD. He was patronised by Peshwā Mādhava Rāo (1760-1772 AD). Dr. Hira Lal Shukla puts his date about 1840 AD[2]. He composed four books, viz., (1) Alamkāramakaranda (2) Sāhitya kalpadruma (3) Śivāṣṭaka and (4) Bhāgavata campū or Śrīśacampū. The poet has admired King Rāmeśvaram of Āṇipiṇḍa family in the examples of the first book. The work mentions the Camatkāracandrikā as well. The Sāhityakalpadruma; a book on poetics contains 81 stabakas. The Alamkāramakaranda and the Śrīśacampū also deal with the poetics. The above two books are not fully but partly brought out.[3]

13. Mudumbai Narasimha Ācārya

Mudumbai Narasimha was a versatile genius and had encyclopaedic range of mind because he wrote about 114 books on different branches of literature[4] and a valuable works on poetics, the Kāvyālamkārasaṅgraha. He was the native of Vijainagaram of Vizagāpaṭṭam district. He flourished in the court of King Vijairāma Gajapati and Ānanda Gajapati. Thus, he lived during 1842-1928 AD. His father was Vīrarāghava and mother was Raṅgāmbā. He belonged to the Vatsa family. His 18 works are available[5].

1. Sanskrit Sāhitya Kā Samīkṣātmaka Itihāsa—Dr. Kapildev Dwivedi, p. 13.
2. Ādhunika Sanskrit Sāhitya—Dr. Hira Lal Shukla p. 230.
3. History of Classical Sanskrit Literature—M. Krishnamachariar, p. 787 & 805.
4. Ibid p. 381 & 789
5. Ādhunik Sanskrit Sāhitya—Dr. Hira Lal Shukla, p. 236

viz. (1) Kāvyopodghāta (2) Kāvyaprayogavidhi (3) Kāvyasūtravṛttiḥ (4) Alamkāramālā (5) Victoriāpraśastiḥ (6) Daivopālambhaḥ, poetry (7) Narasimhāṭṭahāsaḥ, poetry (8) Jayasimhāśvamedhīyam khaṇḍa kāvya (9) Yuddhaprotsāhanam, khaṇḍa kāvya (10) Rāmacandra Kathāmṛtam, epic (11) Bhāgavatam, epic (12) khālavahelanam, khaṇḍakāvya (13) Nītirahasyam, khaṇḍakāvya (14) Ujjvalānanda campū (15) Citsūryālokam, drama (16) Rājahamsīyam, drama (17) Gajendravyāyogaḥ (18) Vāsavīyapārāśarīya-prakaraṇam. Among these books, from the first to four are works on poetics. Besides this, the poet has composed so many eulogies. M. Krishnamachariar quotes ācārya's full name as Mudumbai Veṅkaṭarāva Narasimha ācārya at one place.

14. Kānticandra Mukhopādhyāya

Kānticandra Mukhopādhyāya composed the Kāvyadīpikā, a book on rhetoric in the 19th century. The book describes the elementry elements of the poetics. It has been published from Kolkata. The poet has taken the definitions from the Kāvyādarśa, the Kāvyaprakāśa and the Sāhityadarpaṇa etc. and has written vṛtti in his own lucid language. He has cited several examples from the Raghuvanśam, Abhijñañaśākuntalam, Kirātārjunīyam, Śiśupālavadham, Uttararāmacaritam and from Veṇīsamhāram. The book embodies eight śikhās and as an appendix is the ninth śikhā—Aṣṭamaśikhāloka which depicts 1. Kāvya prayojana, Lakṣaṇa (purpose and definition of poetry). 2. Śabda śakti (the power of words) 3. Kāvya bheda, Rasa bheda and Dhvani bheda (varities of poetry; rasa and dhvani) 4. Dṛśya, Śravya Kāvya and the useful material for Dramas. 5. Doṣa svarūpa and bheda (definition and varities of flaws) 6. Guṇa svarūpa and bheda 7. Rītisvarūpa and bheda 8. Alamkāra-svarūpa and bheda 9. Arthālamkāra etc.

The new edition of this book is published by the Parimal

Publications, Delhi in 1985 AD. under the editorship of Thanesh Candra Upraiti with Hindi Translation.

15. Bhāskarācārya (Bhāṣyakārācārya)

Bhāskarācārya was the native of Śrīperumbudur or Bhūtapurī of Cingleputa district. He was born in Śrīvatsa gotra of Varadaguru race. Probably his date is 19th century. S.K. De regards that his date must be placed later than the middle of the 19th century. He composed the Sāhityakallolinī which comprises about all the elements of poetics and dramaturgy. The topics which he has depicted are Prabandha-bheda, Nāṭya-Nṛtta-Nṛtya, Vastu, Sandhi, Nāyaka-lakṣaṇa, Rūpaka, Upa-Rūpaka and Kāvya-lakṣaṇa. The book has adopted the kārikās of the Kāvyādarśa, the Kāvyaprakāśa and the Rasārṇavasudhākara etc. Its manuscript is preserved in the Madras Library[1]. The poet is indebted to the Rasārṇava-sudhākara by Simhabhūpāla.

16. Annadācaraṇa Tarkacūḍāmaṇi

Annadācaraṇa was born at village Somapādā in Noākhālī division of East Bengal. His father was Kālīkiṅkara Ṭhākura and mother Ānandamayī Devī[2]. He studied at Kolkātā and Vārāṇasī and was awarded the degree of Mahāmahopādhyāya. Later he was a professor of Philosophy at Hindu University Vārāṇasī. Probably his date is 19th century (Birth year, 1862 AD). He wrote (1) Rāmābhyudayam, (2) Mahāprasthānam, (3) Sumanoñjaliḥ, (4) Dhātucitram, (5) Namaskāravivekaḥ, (6) Satkāryavivekaḥ, (7) Nyāya-rahasyam, (8) Kṛdvimala. Apart from these he wrote Kāvyacandrikā in Bengali with Saralā commentary on poetics. Besides these he wrote 27 other books and edited

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1. Proceeding, International Sanskrit Conference Vol.-1, Part-1, 1975, p. 474.
2. Kāśī Kī Pāṇḍitya Paramparā—Pt. Baladeva Upadhyay, p. 638.

the Suprabhātam magazine[1]. Pt. Baladev Upadhyay mentions the author's name as Anyadācaraṇa.

17. Rāma Subrahmaṇya Śāstrin

Rāma Subrahmaṇya is also known by Rāmasubba Śāstrin. He was the son of Rāmaśaṅkara and the grandson of Aśvatthanārāyaṇa. An inhabitant of Tiruvasa-nallur, Tanjore Distt. he was born in the later half of 19th century and died in 1922 AD.

He was the pupil of Śivarāma. He composed the Alamkāraśāstrasamgraha or Alamkāraśāstravilāsa. In this book the poet has criticised the definition of Kāvya given by Vidyānātha. In addition to this, the ācārya has written several books on classics. His Bhaktyānandaprakāśa is a treatise on devotion to God. He is also famous as a commentator of the Upaniṣads[2].

18. Śivadutta Śarmā

Śivadutta Śarmā's father was Śivanātha Sūri[3]. His native place was Patna and belonged to the Bharadwāja gotra. He wrote (1) Kāvyarasāyanam (2) Rukmiṇīharaṇam, drama (3) Śivavijaya, a novel (4) Bhāgawatasudhāśatakam etc.

Kāvyarasāyana deals with almost all the topics of poetics. It has been divided in two 'Prayogas' and the Prayogas have been divided in 'Guṇas'. The book consists of kārikā, vṛtti and illustrations and cites Jaideva, Sāhityadarpaṇa and Paṇḍitarāja etc. Somewhere ācārya differs with

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1. Maheśacandra Tarkacūdāmaṇiḥ Tadīyakṛtīnām Viśiṣṭādhyayanam, Jagadish Prasad Mishra p. 222.
2. History of Classical Sanskrit Literature, M. Krishnamachariar, p. 788
3. इति श्रीयुतसहृदयशिरोमणिशिवनाथसूरिसूनुशिवदत्तकविना विरचिते काव्यरसायनस्य द्वितीये प्रयोगेऽलङ्कारसञ्जीवन्नाम तृतीयगुणः। Kāvyarasāyanam p. 159

old rhetoricians like Paṇḍitarāja etc. and presents his own opinion.

The Kāvyarasāyana has been published in Samvat 1960 from 12 Mullick Street, Kolkātā.

19. Bhaṭṭa Mathurānātha Śāstrī 'Mañjunātha'

His mother was Jānakī Devī and father was Śrī Dwārakanātha Śāstrī. He composed the Kāvyakalārahasya in 1900 AD in which Rasa-siddhānta and Kāvya-siddhānta have been dealt with. Vindhyeśvarī Prasāda Miśra has mentioned Mathurānātha Śāstrī, as the commentator of the Rasagaṅgādhara. According to him, Śāstrī was born at Jaipur in Vikram Samvat 1906. Besides the commentary, he wrote (1) Sāhityavaibhavam (kāvya), (2) Jaipuravaibhavam (Kāvya), (3) Govindavaibhavam (4) Gītivīthī, (5) Gīrvāṇagirāgauravam (6) Prabandha-pārijātas (7) Kādambarī 'Caṣaka' commentary, (8) Sanskrit Gāthāsaptaśatī, (9) Gāthāratnasamuccaya, (10) Sanskritsubodhinī (two volumes), (11) Īśvaravilāsakāvyam (edited with vilāsinī commentary), (12) Padyamuktāvalī (edtd.), (13) Vṛttamuktāvalī (edtd.), (14) Gītagovinda (edtd.), (15) Ādarśaramaṇī (a short novel), (16) Sanskrit-sudhā and (17) Sulabha-sanskritam[1] (18) Mañjunātha-gadyagauravam etc. He wrote many stories and edited the Sanskrit-ratnākara and Bhāratī monthly magzine. Besides these, he wrote four books in Hindi. His Bhārata-vaibhavam, Dhātu-prayoga-pārijātaḥ, Samasyā-sandohaḥ, Kathānikuñjaḥ, are under publication.

20. Sītārāma Śāstrī

Sītārāma Śāstrī wrote the Sāhityoddeśa. It was published under the editorship of Snātaka Śaṅkara and Śivanārāyaṇa Śarma in Vikram samvat 1980. Bharadvāja

1. Jaipur Kī Sanskrit Sāhitya Ko Dena—Dr. Prabhakar Shastri, p. 265-269.

Yajñeśvara Śarmā Miśra has written comprehensive commentary on it. The ācārya considers that old books on poetics are different and complicated and the order of their topics are unscientifc so they are hardly useful to the learners of Alamkāraśāstra. Bearing this in mind, he wrote this for beginners and for every-learner. The book comprises five chapters. They are 1. Padārthoddeśa kāvya, Śabda, Artha, Vṛtti, Guṇa, Doṣa, Alamkāra, Rasa, Bhāva, Sthāyībhāva, Vibhāva, Anubhāva and Vyabhicārībhāva 2. Kāvya bheda 3. Nāṭyapadārtha Vibhāsa 4. Nāṭaka racanā praṇālī and 5. Pariśiṣṭa Sañcaya.

21. Lekhanātha Jhā

Lekhanātha stands during 1886 to April 1965 AD. He was the native of village Sarisavā. His guru was Kapileśvara Ūhā of Belārī and his patron was Mahārājādhirāja Sir Kāmeśvarasimha of Darbhaṅgā. He composed (1) Rasacandrikā (2) Varṣaharṣa (kāvya) (3) Mānasapūjā (kāvya) besides these he edited the (4) Rasakaustubha and the (5) Govindadāmodara-stotra.

In the first book the ācārya has discussed the various types of heores and heroines. In this small manual of poetics ācārya has supplied his own definitions and illustrations in 194 verses in his own wcrds.[1]

22. Yajñanārāyaṇa Dīkṣita

He was the son of Govinda Dīkṣita. Govinda Dīkṣita was a man of erudition and the minister of Tanjore's king Acyuta Nāyaka (1572-1614 AD) and Raghunāyaka (1614-1633 AD). He was contemporary of Kṛṣṇayajvan, Rājacūḍāmaṇi Dīkṣita etc. and elder brother and teacher of Veṅkaṭeśvara Makhī. He was a man of wide-knowledge like his father. He

1. Proceeding, International Sanskrit Conference, Vol.-1, Part-1. 1975 p. 131-32

studied the vedas, smṛtis and poetics in the patronage of king Raghunātha Nāyaka. Yajñanārāyaṇa seems to have become proficient in all the śāstras i.e., Vyākaraṇa, Mīmāmsā, Tarka, Vedānta etc. He is the author of four books : (1) Alamkāraratnākara (2) Sāhityaratnākara (3) Raghunātha-bhūpavijaya and (4) Raghunāthavilāsa drama.

The first book is a work on Sanskrit rhetoric on the model of the Pratāparudrīya with Raghunātha Nāyaka as the hero.[1] Ācārya has praised all the qualities of his king in his poetic examples. The second book which is an epic dealing with the life and glory of Raghunātha, contains sixteen sargas.

23. Lakṣmīdhara Dīkṣita

His father was Yajñeśvara and mother was Sarvāmbikā or Ambikāmbā. His grandfather was Timmaya. He is also known by Dakṣiṇāmūrti Kimkara and Lakṣmaṇa Sūri. He belonged to Kaśyap clan. His brother Koṇḍu Bhaṭṭa was his teacher. He was the inhabitant of Cerukuri near the Kṛṣṇā river in Āndhra Pradeśa.

Passing and enjoying the life of a householder he undertook journey to several countries especially for literary contest and having defeated his opponents, he deserted this gloomy worldly life and became a Samnyāsin or yati with the name of Rāmānanda or Rāmānanda Śarman. His teacher Kṛṣṇa Śarmā was known by several names as Lakṣmīdhara, Lakṣmaṇa Bhaṭṭa or Lakṣmaṇa Sūri. Lakṣmīdhara was patronised by Tirumalarāja I of the third Vijaynagar dynasty. As the prince flourished in the middle of the 17th century. Lakṣmīdhara's date would be the same.[2]

Lakṣmīdhara composed seven treatises—(1) Alamkāra-muktāvalī (2) Rasamañjarī (3) Bharataśāstragrantha (4)

1. Sāhityaratnākara, Ed. T. R. Chintamani, 1932, Introduction, VIII
2. History of Sanskrit Poetics—SK. De, p. 299

Ṣadbhāṣācandrikā, Prākṛta grammar (5) Anargharāghava commentary (6) Prasannarāghava commentary (7) Gītagovinda commentary, Śrutirañjanī. First three books are on poetics.

24. Veṇīdutta Śarman Tarkavāgīśa Bhaṭṭācārya 'Śrīvara'

Veṇīdatta the son of Vīreśvara 'Śrīvara', grandson of Lakṣmaṇa[1] belonged to a distinguished Nāgacchatradhara or-Ahicchatradhara family. He wrote Alamkāracandrodaya and a commentary, 'Rasikarañjanī on Rasataraṅgiṇī. Alamkāracandrodaya comprises six ullāsas (cantos). These are 1. Kāvyasvarūpa (The definition of kāvya) 2. Kāvyavibhāga 3. Doṣa (flaw) 4. Guṇa (excellence) 5. Alamkāra and 6. Similie. Kane holds the view that ācārya flourished in 1583 AD while G.V. Devasthali does not accept it. He opines that the Rasikarañjanī commentary is not so old and the period of the ācārya may be decided in 18th century around 1708 AD.

25. Sudhīndrayogin (Yati)

He was a disciple and heir to Vijayendratīrtha who died in 1623 AD. So the period of the ācārya is prior to 17th century. He hailed from Tanjore. He wrote two books (1) Alamkāranikaṣa (2) Alamkāramañjarī (with Madhudhārā commentary)[2].

Probably he has written Sāhityasāmrājya, a commentary on Raghunāthabhūpālīya by Kṛṣṇadīkṣita. Besides this he has been called the playwright of Subhadrāpariṇaya.

He was the follower of Mādhava school. Alamkāranikaṣa is a short work on arthālamkāra. It has several

1. Ibid. p. 250
2. History of classical Sanskrit Literature—M. Krishnamachariar, p. 799 and History of Sanskrit Poetics, P.V. Kane, p. 441

definitions with examples of ancient and modern ācāryas. It is explained in kārikā. The examples are given in praise of Sudhīndrayogin. Its manuscript is preserved in the Government Oriental Manuscript Library, Chennai. In the second book Alamkāramañjarī the ācārya has praised his divine guru Vijayendra. Its manuscript is also preserved in Tanjore. Sumatīndra, his heir has written Madhudhārā a commentary on this book.

26. Kṛṣṇadīkṣita or Kṛṣṇayajvan

He is also known by the Kṛṣṇakavi. The ācārya has composed two books on rhetoric viz, (1) Raghunāthabhūpālīya (2) Alamkāramuktāvalī. The first book belongs to the school of Pratāparudrayaśobhūṣaṇa in which the ācārya has praised his patron king Raghunātha Nāyaka, the king of Tanjore. Since the period of Raghunātha is 17th century, so definitely it may be said to be the period of the ācārya. Raghunātha, the son of Acyuta and a distinguished ruler of Tanjore was a good patron of arts and literature. The Raghunāthabhūpālīya contains all the elements of poetics. It is divided into eight vilāsas which depicts systematically :

1. Nāyakaguṇa 2. Kāvyasvarūpa 3. Samlakṣyakrama vyaṅgya 4. Alakṣyakrama vyaṅgya 5. Guṇībhūta vyaṅgya 6. Śabdālamkāra 7. Arthalāmkāra 8. Guṇa The work has a commentary by name Sāhityasāmrājya by Sumatīndra.

Rudrāmbā was the king's paramour. She has described the greatness of her lover in Raghunāthābhyudaya, a semi historical poem which consists of twelve cantos.[1]

27. Sadāśiva Makhin Dīkṣita

His father was Cokkanātha and mother Mīnākṣī. He belonged to Bharadvāja clan. He flourised during 1724 to 1798 AD. Kārtika Tirunāla Rāmavarmakulaśekhara Vañcipāla Dharmarāja (Kārtika Tirunāla) was his patron,

1. History of Sanskrit Poetics—SK. De, p. 242

who ruled in Travancore during 1758-1798 AD[1]. A native of Kerala, he composed two books viz. (1) Bālarāmavarmayaśobhūṣaṇa or Rāmavarmayaśobhūṣaṇa a panegyric book of poetics. It praises the glory of Rāmavarmakulaśekhara Vañcipāla. (2) Lakṣmīkalyāṇa a drama.

28. Sukhalāla Miśra

Sukhalāla was the son of Bābu Rāya or Bābū Rāma Miśra and the grandson of Hṛdaya Rāma. His sixth ancestor Dāmodara, a native of village Gharondā came to Kāśī. After completing his study, he became the minister of Vairamaputra. Gaṅgeśa Miśra and his son Hariprasāda Māthura were his teacher. According to Aufrecht his time is about 1740 AD. He composed (1) Śṛṅgāramālā in 1801 AD. The book consists of three viracins—the first viracin deals with Nāyikā and her moods alongwith classification of Svīyā and Parakīyā. The second viracin depicts nakha-śikha-varṇana while the third viracin says about several gods and goddesses. Apart from this he wrote (2) Alamkāramañjarī on the pattern of Candrāloka. In this book upamā, rūpaka, pariṇāma, smṛtimat, bhrāntimān, sandeha, utprekṣā etc. alamkāras have been discussed.

Śṛṅgāramālā has been published under the editorship of Dr. Shiv Shankar Tripathi from Bharatiya Manisha Sutram, Daraganj, Allahabad in samvat 2057.

29. Carla Bhāṣyakāra Śāstrī

Śāstrī was born in Lauhitya clan at Kākaraparti Agrahāram near the western Godāvarī in Andhra Pradesh. He inherited this agrahāram from his mother's family Descendant of Śrīveṅkaṭeśa Śāstrī, he was a profound scholar of grammar, lexicons and poetics.[2]

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1. History of Classical Sanskrit Literature—M. Krishnamachariar p. 802.
2. Ibid. p. 806.

Śāstrī wrote (1) Mekādhīśa-śabdārthakalpataru, a book on poetics. The author has arranged the word 'Mekādhīśa' in many ways splitting the consonents and vowels of the word and has presented thousands of meanings. Through this he has described poetical elements explained in Pratāparudrayaśobhūṣaṇa. Apart from this, Śāstrī wrote (2) Mekādhīśa-rāmāyaṇa (3) Kaṅkaṇa-bandha-rāmāyaṇa, and (4) Vināyakacarita.

30. Kacchapeśvara Dīkṣita

Kacchapeśvara was the son of Vāsudeva Yajvan and grandson of Kālahastīśvara. He was the native of Brahmadeśa, a village in the north arcot district. He composed the Rāmacandra yaśobhūṣana, a book on poetics. The bravery of Bommarāja zamindāra of Kārveta Nagara, Madras has been admired in the illustrated examples, who belonged to the first part of the 19th century AD. The book comprises of three Paricchedas (chapter). They are : 1 Śṛṅgāra Rasa 2. other eight Rasas 3. the Bhāva nirūpaṇa. Besides this, the ācārya wrote a commentary on the Bhāgavata.

31. Maunī Kṛṣṇa Bhaṭṭa

Son of Raghunātha Bhaṭṭa and the grandson of Govardhana Bhaṭṭa[1], he was born in Maunī family so he is called Jaya Kṛṣṇa Maunī as well. Nothing is known about his birth and dwelling place. He has greeted Lord Kṛṣṇa in the invocation of his Vṛttidīpikā so his favourite god is Lord Kṛṣṇa[2]. Vṛttivārttika by Appayya Dīkṣita has been criticised on some places but Paṇḍitarāja has not been alluded

1. इति श्रीमन्मौनितिलकायमानगोवर्धनभट्टात्मजरघुनाथभट्टसुतश्रीकृष्णभट्टविरचिता वृत्तिदीपिका समाप्तिमगमत्। Vṛttidīpikā, p. 44
2. सजलजलदकालं सर्वलोकैकपालं
 व्रजयुवतिरसालं चन्दनाभ्यक्तभालम्।
 विघ्नदुरितजालं विश्वराजीवनालं
 विलसितवनमालं नौमि गोपालबालम्।। Ibid. p. 1

anywhere. Therefore, it seems that he is the contemporary of Paṇḍitarāja or later than him. His period may be regarded vikrama samvat 1685 (1628 AD).

This book is published by the Rajasthan Purātattvānveṣaṇa Mandir, Jaipur in vikrama samvat 2013 under the editorship of Purushottam Sharma Chaturvedi. Finding at fault the Naiyāyika on many places, the ācārya has embraced the theory of grammar which proves him as a grammarian. In addition to Śabdavṛtti (Śakti, Lakṣaṇā, Vyañjanā), Kṛt, Taddhita, Samāsa, Ekaśeṣa, Sanādyanta Dhātu grammatical vṛtti have also been considered. In the context Sphoṭa etc. are also included. The whole work is in prose.

32. Sāmarāja Dīkṣita

He is also known by Śyāmarāja.[1] He was the son of Narahari of Bindupurandara family[2]. He belonged to Mathurā and flourished in the later half of 17th century. He was the priest of Ānanda Rāya, the king of Bundelakhaṇḍa. His son Kāmarāja, grandson Vrajarāja and great grandson Jīvarāja etc. were great poets and ācāryas.

His works are (1) Śṛṅgārāmṛtalaharī (2) Tripurasundarī-mānasapūjā stotra (3) Śrīdāmacarita, drama (4) Ratikallolinī (5) Akṣaragumpha (6) Āryātriśatī.

The Śrīdāmacarita a play was written for Ānandarāya, the king of Bundelakhand. Dr. Kapil Dev Dwivedi regards Sāmarāja the writer of Dhūrtanartaka prahasana[3]. The date of Ratikallolinī is 1719 AD. In view of some scholars the author of this book is a different person.[4]

1. History of Sanskrit Poetics—P.V. Kane, p. 441
2. नरहरिबिन्दुपुरन्दरजनुषा विदुषाथ सामराजेन।
   शृङ्गारामृतलहरी विरच्यते रसिकजीवातुः।। Śṛṅgārāmṛtalaharī, 2
3. Sanskrit Sāhitya Kā Samīkṣātmaka Itihās, Dr. Kapil Dev Dwivedi, p. 447
4. History of Sanskrit Poetics—S.K. De, p. 311

The first book is published by Chaukhambha Bharati Academy, Vārāṇasī, under the editorship of Pt. Durga Prasad and Kasinath Pandurang Parab in Kāvyamālā series-14 in 1988 AD. The book mainly describes the kinds of hero and heroine, rasa and especially the śṛṅgāra. The ācārya has supplied his own illustrations in Daśarūpaka etc. On kārikās vṛttis have been written and vṛttis have more matters than kārikās. The title of the book is suitable for the subject. Despite taking into account the varieties of all the rasas, merely śṛṅgāra and other subordinated or accessory things pertaining to its characters are narrated. In a nutshell the format of the book is :

1. Rasa 2. Kinds of Rasa 3. Varieties of Śṛṅgāra Rasa. 4. Varieties of Heroes. 5. Hero's Assistants 6. Nāyakopacāra Vṛttis. 7. Heroine 8. Conditions of Heroine 9. Heroine's friends 10. Heroine's maid messengers 11. Graces of Heroines 12. Ten carnal conditions of Heroine 13. Uddīpana Vibhāva.

33. Aruṇagiri Kavi

He was a Kauṇḍinya clan Brahmin of Cola region. His father was Śeṣādri and teacher was Veṅkaṭādri[1]. His patron was King Godavarma of Uttarabimbali, that is Vaṭakkumkūr, a small principality in medieval Kerala, adjacent to Travancore.

He may be assigned to the beginning of the 17th century and later half of the 16th century. Godavarmayaśobhūṣaṇa is written on the pattern of Pratāpa-rudrayaśobhūṣaṇa's arthālamkāra chapter. The book deals with 71 arthālamkāras. The book contains 69 verses and to explain these verses vṛttis have been written. The author has attempted to avoid the style of criticism. In the examples of alamkāra the virtues of

1. इति श्रीमतो वेङ्कटाद्रिगुरुकृपावाप्तविद्यस्य कौण्डिन्यकुलसागरोदितस्य शेषाद्रिसूनोः विद्वन्मणेररुणगिरिकवेः कृतिः गोदवर्मयशोभूषणनामा अर्थालङ्कारः समाप्तः- Godavarmayaśobhūṣaṇa, p. 54

King Godavarmā have been admired[1]. The book is published by the University Manuscripts Library Trivandrum in 1947.

34. Akabaraśāha 'Bade Sāheba'

He was the son of Śāharāja and the teacher of Sultāna Abula Hasan Kutuba, the ruler of Golakuṇḍā. He was born in 1646 AD and died between 1672-1675 AD. Śṛṅgāramañjarī or Akabarasāhiśṛṅgāramañjarī is his book. It is sanskrit rendering of Śṛṅgāramañjarī written in Telugu language. The main subject of the work is heroes and heroines. Śṛṅgāra rasa is also described in the relevant context. The total number of verses are 312. The book is published by the Archaeological Deptt, Hyderabad in 1951 AD.

35. Madhusūdana Kavīndra

Madhusūdana was a court poet of Mahārāja Rāmajīvana Rāi of Nadia (Navadvīpa). He composed Rasacandrikā. The colophon at the end of each chapter, narrates that Madhusūdana composed the Rasacandrikā at the request of king[2]. Regarding his personal identity, the author adopts the oriental attitude. From the elaborate description of his patron, his own identity is lost, Brāhmaṇa caste, court-poet of king Ramajīvana Rāi, who ruled over Navadvīpa, his title of kavīndra clearly suggests that he had attained celebrity and popularity as a poet. The author himself states that the Rasacandrikā was composed on the 5th day of the bright fortnight in the month of Vaiśākha, 1617 śaka year (1695 AD.).

The Rasacandrikā may be assessed as one of the latest

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1. अभिमतमर्थं वितरन्नर्थिसमूहस्य गोदवर्मनृप!।
सुमनोमहितस्सदृशो भाति भवान् कल्पवृक्षस्य।।
—Godavarmayaśobhūṣaṇa, p. 3.

2. इति श्रीमन्महाराजरामजीवनरायमहाशयादेशेन श्रीमधुसूदनकवीन्द्रविरचितायां रसचन्द्रिकायां शृङ्गाररसवर्णनं नाम प्रथम आलोकः। Rasacandrikā, p. 11

and complete works of sanskrit poetics in general and of the 'Divine Aesthetics' in particular—that deals with the Psycho-erotic and Religio-erotic concepts[1]. The book has been divided into sixteen chapters called Āloka : 1. Nine Rasas, Śṛṅgāra rasa 2. Nāyaka and its kinds 3. Kinds of Nāyikā 4. Four kinds of darśana 5. Ceṣṭā 6. Hāva-bhāva varṇana 7. Sambhoga śṛṅgāra 8. Purvānurāga 9. Mānaviraha varṇana 10. Mānamocana varṇana 11. Pravāsa 12. Sakhījana varṇana 13. Sakhījana karma varṇana 14. Nava rasa varṇana 15. Four kinds of kavitva vṛtti 16. Rasārasa varṇana.

The Hindi classic Rasikapriyā of Kavīndra Keśavadāsa deserves special appreciation for being the direct source of the present work. A sanskrit commentary on Rasikapriyā was written in 1698 AD and an independant sanskrit work entitled Rasacandrikā following its thoughts and technique was composed in Bengal by Madhusūdana.

Rasacandrikā was published in 1968 AD from Viśvabhāratī Śāntiniketana under the editorship of Dr. S.N. Ghoshal Shastri.

36. Kāmarāja Dīkṣita

Kāmarāja or Kāmarūpa Śāstrin was the son of Sāmarāja Dīkṣita[2]. So he belongs to the latter half of the 17th century (1690-1710 AD). He was a South Indian brahmin and was born in the family of Bindupurandara the native of Mathurā[3]. He composed (1) Kāvyenduprakāśa (dramaturgy) and (2) Rasanirṇaya (poetics). Besides, these books, it is regarded that he is the writer of Śṛṅgārakalikātriśatī kāvya, Dhūrtanartaka prahasana, Campakamañjarī and

1. Rasacandrikā and studies in Divine Aesthetics -Dr. S.N. Ghoshal Shastri (Thesis)
2. इतिश्रीदीक्षितसामराजसूनुदीक्षितकामराजप्रणीते काव्येन्दुप्रकाशे पञ्चदशी कला समाप्ता। Kāvyenduprakāśa.
3. Kāvyenduprakāśa, Ed, Babu Lal Shukla, Introduction.

Naraharivijaya, drama. In the exordium of the book he did not write the invocation to God. He cited on many places "yathā mama" and gave several self written quotations from his books. Many examples have been taken from Campakamañjarī and Dhūrtanartaka.

Kāvyenduprakāśa is published by Chaukhamba Sanskrit Granthamālā under the editorship of Śrī Bābūlāla Śukla. Only two ullāsas i.e. 14th and 15th are available but the plan of the writer was to compose a book containing sixteen chapters. The book describes vṛtti, sandhi, avasthā, vastu, rūpaka-bheda and other dramatic elements.

37. Kṛṣṇa Sūri

He was the son of Gopālācārya, a scholar in all the fourteen vidyās. In the colophon he gives his family name as Śāntalūri or Śāntalūru. The date of birth of the ācārya is 1770 AD. In the invocation the author prays to Hayagrīva. He composed (1) Alamkāramīmāmsā and (2) Sāhitya-kalpalatikā. The first book is a criticism on Rasagaṅgādhara and the second depicts the life-history and works of the ācāryas of Andhra Pradesh[1]. In the first work Kṛṣṇa Sūri supports the ancient rhetoricians as against the modern, chiefly Paṇḍitarāja Jagannātha—सिद्धान्तयन् वचांसि प्राञ्चि, अर्वाञ्चि च बलान्निराकुर्वन्' (Amaramaṇḍana, Ed. V. Raghavan, p. 4). He observes regarding Paṇḍitarāja Jagannātha—'तस्मात् पण्डितराजवचनमपण्डितराजवचनमेव।' He quotes Mammaṭa, Bharata, Bhāmaha, Amṛtānandayogī, Pratāparudrīya. (3) Amaramaṇḍana (4) Stripunarvivāhakaraṇanirasana (5) Nādīnirṇaya and (6) Kavikaṇṭhapāśa, an alamkāra work are also said to be of the ācārya. Jayājaya Rāmānujācārya, the son of Kṛṣṇa Sūri, was a scholar and poet. There is another Kṛṣṇa Sūri, son of Narasimha who wrote commentary named Ratnaśobhākara on the Alamkāramuktāvalī of Rāmasudhī.

1. Proceedings, International Sanskrit Conference, Vol-1, Pt.-1, 1975, p. 8

38. Rāmānanda Ṭhakkura

The poet has mentioned his parents in the beginning of his work Rasataraṅgiṇī. The work determines that his father was Devanātha and mother was Sāvitrī Devī[1]. He has never cited his date and village abhijana. But the sixteenth century, period of his grandfather Govinda Ṭhakkura is decided, so his date may be definitely regarded as 17th century. Bhaṭṭasigari a village in Mithilā was native place of Govinda Ṭhakkura. His works are five : (1) Rasataraṅgiṇī (2) Gītagopīśvara (3) Śṛṅgāraśatakam (4) Madanamañjarī (5) Kṛṣṇarahasyacandrikā.

Among these works, Rasataraṅgiṇī is a book on poetics. It has seven taraṅgas. The book mainly mentions the śṛṅgāra-rasa. So the book portrays the beauty and varieties of heroines. These are—1. Svakīyā nirūpaṇa 2. Parakīyā nirūpaṇa 3. Nāyikāṣodaśaprakāra nirūpaṇa 4. Nāyikā-prabheda-nirūpaṇa 5. Sakhidūtī nirūpaṇa 6. Nāyaka-tatsahāyaka nirūpaṇa 7. Uddipanabhāva nirūpaṇa.

The book is written in verse form. The total number of verses are 257 including definitions and examples. The book is published by the Mithilā Sanskrit Vidyāpīṭha under the editorship of Badari Nath Śarma in 1961.

39. Citradhara

Mahāmahopādhyāya Citradhara was born in Dasihara family of Mithilā's brahmin form. He was the son of Mahāmahopādhyāya Vanśadhara, the grandson of Caturbhuja and the teacher of Sacala Bhavānī Nātha. He hailed from Magraunī village of Darbhaṅgā district. His date is the first half of the 18th century. His works (1) Vīrataraṅgiṇī (2) Śṛṅgārasāriṇī (3) Rājastutipadya (4) Vināyakastava (5) Pramāṇapramoda. His Śṛṅgārasāriṇī and Vīrataraṅgiṇī deal

1. मातापितरौ वन्दे सावित्रीदेवनाथाख्यौ।
रामानन्दः करोत्येनां कृती रसतरंगिणीम्।। Rasataraṅgiṇī

with the art of rhetoric. He has alluded Vināyakastava and Rājastuti his self-written books in Vīrataraṅgiṇī. The book describes chiefly Vīra rasa and defines the four varieties of vīra as brave in war, brave in charity, brave in compassion and brave in duty. All the quotations are composed by the ācārya himself.

The book treats all kinds of Rīti and Guṇa in detail. Reflecting on these topics, especially Vāmana, Mammaṭa, Bhoja, Bhānudatta, Viśvanātha and Jagannātha are also mentioned. The ācārya regards only three chief Rīti Vaidarbhī, Gauḍī and Pāñcālī. Avantikā stands between Pāñcālī and Vaidarbhī. Māgadhī Rīti is the incomplete form of Rīti, it is a Khaṇḍa Rīti. Lāṭī Rīti is the blending of all the Rītis. Śṛṅgārasāriṇī has been published under the editorship of Dr. Triloka Nātha Jhā from Darabhaṅgā in 1965 AD.

The ācārya has greeted Pārvatī in the invocation of Śṛṅgārasāriṇī. The book deals with the illustrations and the definitions in verse and the opinion of the predecessors as Bhoja, Mammaṭa, Viśvanātha, Bhānudatta, Gaṅgānanda Kavīndra, Jagannātha etc. are alluded. Mostly Viśvanātha, the author of Sāhityadarpaṇa has been cited. The book delineates primarily the different dimensions of śṛṅgāra rasa. In the book Śṛṅgāra rasa, Rati, Kāmadaśā (carnal condition) Māna, Heroes and Heroines and Figures of speech are also reflected. The kinds of Vipralambha by Mammaṭa are specially—Pravāsa, Abhilāṣa, Viraha, Īrṣyā and Śāpa. Out of these, the inner emotion (or feeling) of separation and curse has been depicted by the ācārya under pravāsa. He criticises the definition of Rīti too. The definitions of the permanent emotion of Śṛṅgāra given by Viśvanātha and Jagannātha are also criticised by the ācārya and his own definition of Rati has been prodcued. The sustained illustrations and examples are generally by the ācārya himself.

Chapter—III

MINOR ĀCĀRYAS

1. Sundara Miśra Aujāgiri—He wrote Nāṭyapradīpa in 1613 AD. Rāghava Bhaṭṭa has mentioned it in his commentary on Abhijñāna-śākuntala. We find a large portion of the Daśarūpaka in verbatim in this book. The Sāhityadarpaṇa is also referred in his work. He authored the Abhirāmamaṇi, drama which has seven acts, in 1599 AD[1].

2. Narahari—The ācārya has admired his teacher Jagadguru Nādamūrti or Ibhrāyima in the first ullāsa of his work Navarasamañjarī. The span of his reign is 1580 to 1627 AD. So, this must be the date and place of the poet. He was a lover of music. He authored Navarasamañjarī, a book on rhetoric. This consists six ullāsas : 1. The admiration of teacher 2. Kinds of Heroes 4. The sub kinds of heroines 5. Rasa and 6. Bhāva. The poet has drawn the definition from the ancient poeticians but his examples are tempered with orginality.

The book has been brought out under the editorship of P.G. Lalye from Hyderabad.

3. Bhīmasena Dīkṣita—Bhīmasena Dīkṣita the son of Śivānanda, grandson of Muralidhara, Kānyakubja brāhmaṇa belonged to the śāṇḍilya family.

He is the author of four books, viz., (1) Alamkāra-sāroddhāra (2) Sudhāsāgara or Sudhodadhi—kāvyaprakāśa ṭīkā (3) Alamkārasthiti or Kuvalayānandakhaṇḍana (4) Ratnāvalī ṭīkā. The Sudhāsāgara was composed in the

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1. History of Sanskrit Poetics, S.K. De. p. 313

vikrama samvat 1779 (1723 AD) and Alamkārasārasthiti was composed in the period of King Ajita Singh, the king of Jodhapur (1680-1725 AD). The ācārya has refuted the objections of Govinda, the author of Kāvyapradīpa in his Sudhāsāgara ṭikā and has upheld the view of Ācārya Mammaṭa. He was a great grammarian as well.[1]

4. Yaśasvin Kavi—His father was Gopāla and mother was Kāśī. He wrote the Sāhityakautuhala with ujjvalapadā commentary. The work contains only one chapter with riddle and citrakāvya. The date of the manuscript of India office is 1730 AD.

5. Sadājī—Sadājī was the son of Ballāla. He was the inhabitant of Saṅgameśvara in Ratnāgiri District. He wrote the Sāhityamañjūṣā in 1815 AD. It comprises 455, verses in all. It narrates the character of Śivājī Mahārāja and Bhosaley dynasty[2]. The son of Bājīpanta wrote a Kūñcikā commentary on this book.

6. Dāmodara Śāstrī—He produced the Vāṇībhūṣaṇam in 1833 AD.[3] He was the native of Rewā state and contemporary of Viśvanātha Singh, the king of Rewā. He belonged to Dīrghayoṣā clan.

The author has written Vāṇīvarṇavṛttam in the place of Vāṇībhūṣaṇa in the end of his book. Śrāvaṇa śuklapakṣa pañcamī samvat 1890 (1833 AD) is inscribed in the book. So, the book may have been written before this date.[4]

The book is published by Nirṇaya Sagar Press, Bombay in Kāvyamālā-Gucchaka-53 under the editorship of Kāśīnātha Śarmā in 1903. The book deals with prosodies in detail.

1. History of Classical Sanskrit Literature—M. Krishnamachariar, p. 758
2. Sanskrit Vanmaya Kośa—Dr. Sridharabhaskara Varnekara, p. 407
3. Ādhunika Sanskrit Sāhitya—Dr. Hiralal Shukla, p. 149
4. Ādhunika Sanskrit Sāhityānuśīlanam- Dr. Ramji Upadhyay, p. 9

7. Balabhadra Simha—Balabhadra wrote the Vṛttibodhanam in 1833 AD.[1] He was the second younger brother of Mahārāja Viśvanātha Singh. He was the land-lord of Amarapāṭana.

8. Anurathamaṇḍana—Anuratha is known by Ratnamaṇḍanaguru or Ratnamaṇḍana Gaṇi. In Kane's view he is Aṇuratna Maṇḍana. He was the pupil of Jain priest Ratnaśekhara Sūri of Tapagacchā. According to Kane he breathed his last in 1460-61 AD. Thus, he may have flourised in the middle of 15th century. Das Gupta and De regard that the poetician may have flourised in 16th century. There is no meeting of mind on this point. Some scholars regard Ratnaśekhara Sūri's death in 1861 AD[2] then he stands in 19th century. He composed two books on poetics, viz. (1) Jalpakalpalatā (2) Mugdhamedhākara. The first book deals with the guidelines to poets and the second deals mainly with the figures of speech (alamkāras).

9. Viśvanātha Nyāya (or Siddhānta) Pañcānana—Kāśīnātha Vidyānivāsa Bhaṭṭācārya was his father and Rudra Vācaspati his brother. He composed (1) Alamkāra-pariṣkāra (2) Bhāṣā-pariccheda and (3) Piṅgala-prakāśikā.

Dr. Varnekar has credited even Nyāyasūtravṛtti, Nañvāda-ṭīkā, Padārthatattvāloka to the author. The writing period 1634 AD of Vaiśeṣika treatise Bhāṣā-pariccheda has been mentioned. Therefore, ācārya belongs to the 17th century. He was the native of Navadvīpa in Bengal and the follower of Raghunātha Śiromaṇi's Nyāya School.

The Vidagdhajananī Council conferred the degree of Tarkacūḍāmaṇi, Tarkapañcānana, Tarkaratna, Tarkasiddhānta, Tarkavāgīśa, Siddhāntavāgīśa, Vācaspati,

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1. Ibid p. 9
2. History of Classical Sanskrit Literature—M. Krishnamachariar, p. 780

Vidyāvācaspati, Sārvabhauma, Nyāyapañcānana etc. to scholarly students.

10. Tārācaraṇa Tarkaratna—Ācārya Tārācaraṇa composed Śṛṅgāraratnākara under the patronage of Īśvarīprasāda Nārāyaṇa Singh Bahādura, a king of Kāśī[1]. His native place was Bhaṭṭapallī and he was born in Vaśiṣṭha dynasty. Śṛṅgāraratnākara has been edited by Jayarāma Nyāyabhūṣaṇa and was published from Kolkata in samvat 1919.

Śṛṅgāraratnākara is a collection of verses from various works so arranged as to illustrate the principal rules of rhetorics. It is divided into 8 taraṅgas—1. Rasa vibhāga 2. Śṛṅgāra vibhāga 3. Śṛṅgāra-daśā varṇana 4. Vibhāvānubhāvavarṇana 5. Yauvanajālamkāra etc. 6. Nāyikā-nirūpaṇa 7. Sakhyādi-nirūpaṇa 8. Nāyakādi-nirūpaṇa.

Ācārya has quoted Kāvyaprakāśa, Sāhityadarpaṇa, Rasataraṅgiṇī, Rasamañjarī, Śṛṅgārataraṅgiṇī, Alamkārakaustubha, Raghuvamśa, Veṇīsamhāra, Abhijñānaśākuntala, Naiṣadhacarita, Meghadūta, Gītagovinda, Uttararāmacarita etc. As he quotes Alamkārakaustubha[2], he should be after Paṇḍitarāja Jagannātha. He does not mention the time or place of his birth anywhere.

11. Nṛsimhācārya—Nṛsimhācārya belonged to the illustrious mariṅganti family of Andhra Pradesh. His father was one Veṅkaṭeśa. It is unfortunate that apart from this, not much is known about the author, though he lived only about two centuries ago. As to his mother and native place, nothing is known. Perhaps he lived in places like Devarakoṇḍa and Nallagoṇḍa of Mahabūba nagara tālluka in

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1. श्रीकाशीश्वरपाणिकल्पलतिकाच्छायाश्रयाव्याकुलः।
श्रीताराचरणद्विजः प्रतनुते शृङ्गाररत्नाकरम्।। Śṛṅgāraratnākara, p. 1
2. गौरीमर्चयितुं प्रसूनचयने श्वश्रूनिदिष्टा हरेः।
क्रीडाकाननमागता वयमहो मेघागमश्चाभवत्।। Ibid, p. 52.

Andhra. He may be assigned to the end of 18th century AD and the first half of 19th century AD.[1]

Nṛsimhācārya wrote Śaṭhavairiprabhākara, a treatise on poetics. There are three titles in different manuscripts Śaṭhavairiprabhākara, Śaṭhavairidivākara and Śaṭhakopa-guṇālamkāraparicaryā. The work opens with a long genealogical account of the poets belonging to the Mariṅganti family tracing its origin from sage Maudgalya of mythical fame[2]. All its illustrative verses eulogise the great Śrīvaiṣṇava mystic saint Śaṭhakopa (between 6th and 9th century AD) variously known as Śaṭhāri, Śaṭhavairi, Parāṅkuśa, Vakulabhūṣaṇa, Kariputra asserts in definite terms that only Nammalvar deserves to be the hero of this work. The Śaṭhavairiprabhākara which belongs to the class of literature called the Yaśobhūṣaṇa is not comprehensive like the Pratāparudrīya of Vidyānātha which covers all aspects of rhetorics including dramaturgy. This work deals only with the arthālamkāra.

12. Kāśī or Kāśīkara Lakṣmaṇa Kavi—Das Gupta and De have called the Ācārya Kāśī Lakṣmaṇa Kavi. He wrote Alamkāragrantha or Śāharājīya. He has admired the merits of Śāhajī the king of Tanjore (1684-1711 AD). Therefore, his date must be the end of 17th century or the beginning of the 18th century.

13. Parama Sukha Śāstrī—The royal physician Śrī Kṛṣṇa Rāma Bhaṭṭa has mentioned his name in Jayapuravilāsa Kāvya as a contemporary scholars. The manuscripts of his three books are available in the Śrī Nārāyaṇa parvaṇīkara Museum. They are following—(1) Rasārṇavollolamālā (2) Kāmaraṅgodaya (3) Nītiprajāgaram nāma daṇḍamāhāt-

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1. Śaṭhavairiprabhākara- Nṛsimhācārya, Ed. C.S. Radhakrishnan, p. 8.
2. तत्र वेङ्कटगुरोः कुमारकस्सर्वविद्वदभिनन्द्य सद्वचाः।
श्रीनृसिंह इति नामभागहं कुर्मि विस्फरदलङ्कृतिं कृतिम्।। Śaṭhavairiprabhākara

myam. Samvat 1918 is mentioned in Rasārṇavollolamālā, so it is the date of Śāstrī[1].

14. Bālakṛṣṇa Bhaṭṭa—His title was Tighara. He belonged to the Ballabha school. His father was Govardhana Bhaṭṭa. His work is Alamkārasāra. He cited Kuvalayānanda and Citramīmāmsā in this book. One Manuscript of this book is in Deccan College, Poona (No. 23, 1881-82) which describes its date samvat 1758 (1702 AD). Thus the period of ācārya may be determined between 1625-1700 AD.

The Alamkārasāra contains ten ullāsas. Every ullāsa elaborates all the elements of poetics like Kāvyaprakāśa respectively.

15. Kṛṣṇa Bhaṭṭa—He belongs to the 17th century. He produced Praśnamālā on poetics. He has solved and explained all the textual problems of authentic works.

16. Śomṭhimāra Bhaṭṭāraka—He flourished in the 17th century and brought out Rasasudhānidhim book on rhetoric[2].

17. Mathurā Prasāda Dīkṣita—He was born in the village of Bhagawanta nagara in Hardoi. His father was Badarīnātha and mother was Kuntī Devī. Sadāśiva Dīkṣita, his son was a famous dramatist. His works are 24. He produced Kavitārahasyam, a book on rhetoric.[3]

18. Raghunātha—Dīpābāi (1675-1712 AD), the queen of Tanjore, was the patron of Raghunātha. He wrote Sāhityakutūhala which describes the citrakāvya.

19. Veṅkaṭa Kṛṣṇa—Śāhendraśāhajī of Tanjore (1684-1711 AD) was the patron of Veṅkaṭa Kṛṣṇa. So the date of ācārya is the 17th century. He authored a book named Śabdabhedanirūpaṇa.

20. Narasimha—He lived under the patronage of

1. Jaipur Kī Sanskrit Sāhitya Ko Dena—Dr. Prabhakara Shastri
2. Proceeding International Sanskrit Conference, Vo.-1. Part-1. 1975, p. 61
3. Ādhunika Sanskrit Sāhitya—Dr. Hira Lal Shukla, p. 150.

Sarbhojī (1712-1727 AD), the king of Tanjore. He wrote Guṇaratnākara. The book depicts 100 figures of speech and every example admires the virture of Śāhajī. Apart from this, it is said that Śivanārāyaṇabhañjamahodaya, a spiritual book is also written by him[1].

21. Nārāyaṇa—He was also patronized by Śāha Mahārājajī, the king of Tanjore, Therefore, his date must be the latter half of the 17th century. The ācārya composed a book named Śabdabhedanirūpaṇa which discribes power of words.

22. Rāma Bhadra Dīkṣita—King Śāhajī of Tanjore was the patron of Rāma Bhadra Dīkṣita. Therefore, his period is also the latter half of the 17th century. His work is Śabdaśaktinirūpaṇa.[2]

23. Vīreśvara Paṇḍita Bhaṭṭācārya 'Śrīvara'—Vīreśvara was the son of Lakṣmaṇa Veṇīdatta, his son was the author of Alamkāracandrodaya and Rasarañjanī commentary. G.V. Devasthali regards 1708 AD as the period of commentary. Thus, he must be placed in the 17th century. The ācārya wrote Rasaratnāvalī. The book primarily depicts śṛṅgāra rasa and hero and heroines. Besides this, it is said that Anyoktiśataka[3] is also authored by him.

24. Sukhadeva Miśra—He belongs to the later half of the 17th century. He wrote a book named Śṛṅgāralatā.[4] A bhāṣā-work, called Rasārṇava by Sukhadeva is mentioned in peterson.

25. Rāmacandra Nyāyavāgīśa—He belongs to 18th

1. Sanskrit Sāhitya Kā Samīkṣātmaka Itihāsa—Dr. Kapil Dev Dwivedi, p. 449.
2. Proceeding International Sanskrit Conference, vol.-1, Pt.-1, 1975, p. 474
3. Sanskrit Sāhitya Kā Samīkṣātmaka Itihāsa—Dr. Kapil Dev Dwivedi, p. 566.
4. Proceeding, International Sanskrit Conference, Vol.-1, Pt.-1, 1975 p. 127.

century. He was a Bengali and his father was Vidyānidhi. He penned Kāvyacandrikā or Alamkāracandrika for beginners[1]. Rāmacandra Śarmā and Jagadbandhu Tarkavāgīśa wrote commentary on the book.[2]

26. Carla Veṅkaṭa Śāstrī—He was the son of Lakṣmaṇa and disciple of Āṇivilla Veṅkaṭaśāstrī (the first half of the 18th century), so his date must be the first half of the 18th century. He composed the Veṅkatādriguṇaratnāvalī[3]. M. Krishnamachariar mentions Veṅkaṭādrīyam, instead of Veṅkaṭādriguṇaratnāvalī[4]. He also wrote a gloss Naukā on Sāhityaratnākara.

27. Narasimha Ācārya—He wrote Pāścātyaśāstrasāra in 1908 AD[5].

28. **Sudarśanācārya**—According to Krishnamachariar Sudarśanācārya authored the Kanakabandha a book on poetics in kaṅkaṇabandha style. Its manuscript is preserved in the Mysore library.

29. **Indrajit**—Ācārya composed the Rāmacandrikā a work on Alamkāraśāstra, the Vairāgyaśataka with Bālabodha commentary and the Rasikapriyā in 1712 AD.

30. Bhāva Miśra—Bhāva Miśra was the son of Miśra Bhaṭaka. He wrote (i) Bhāvaprakāśa, an Āyurvedic book (ii) Śṛṅgārasarasī. His period is the latter half of the 17th century.[6] Śṛṅgārasarasī has three chapters and deals with the varieties

1. विद्यानिधितनुजेन न्यायवागीशधीमता।
गुणालङ्कारदोषाख्या क्रियते काव्यचन्द्रिका।।
अलङ्कारमहाशास्त्रं समुद्रं रससागरम्।
बालकस्य प्रबोधाय रचितं कतिभिः पदैः।। Kāvyacandrikā
2. Sanskrit Vanmaya Kośa—Dr. Sridhara Bhaskar Varnekar, p. 65
3. Proceeding, International Sanskrit Conference, Vol.-1, Pt.-1, 1975, p. 61
4. History of Classical Sanskrit Literature—M. Krishnamachariar, p. 806
5. Ādhunika Sanskrit Sāhitya—Dr. Hiralal Shukla, p. 150
6. Śṛṅgārasarasī—Bhāva Miśra, Editor—Jagannatha Pathak, Allahabad Museum, p. 2

of heroes and heroines. The book is published by Allahabad Museum, Allahabad under the editorship of Dr. Jagannath Pathak in 1999 and Vṛndāvana śodha sansthāna under the editorship of Dr. (Mrs.) Kamlesh Pareek.

31. Śrīkara Miśra—Śrīkara wrote the Alamkāratilaka. His period is latter half of the 17th century.[1]

32. Sudhākara Mahāśabde—Mahāśabde was the contemporary of Savāi Jaya Singh II (1699-1743). He wrote the Sāhityasārasamgraha. This is unpublished.[2]

33. Subuddhi Miśra—The date of the ācārya is latter half of the seventeenth century. He wrote (1) Tattvaparīkṣā and (2) Kāvyālamkārasūtravṛtti-explanation.[3]

34. Śambhunātha—Śambhunātha composed the Alamkāralakṣaṇāni. Samvat 1797 (1740 AD) is written in a manuscript copy of deccan College Poona.

35. Āṇivilla Veṅkaṭa Śāstrī—Veṅkaṭa was the son of Āṇivilla Yajñā Nārāyaṇa. He was the native of Kākaraparti Agrahāra in west Godāvarī district. He was honoured with gifts by Jagapati Mahārāja of Peddapura and Nīlādri Mahārāja of Darlapurī. He penned seven books viz. (1) Alamkārasudhāsindhu (2) Rasaprapañca (3) Maheśvaramahākāvyam (4) Satiśatakam (5) Bhāskarapraśasti (6) Rukmiṇīpariṇaya and the (7) Apparāyayaśaścandrodayam. In the last book the poet has admired the virtues of Meka Veṅkaṭa Narasimha Appārāo the land-lord of Nuzavida in his examples. The Agrahāra was presented to the poet by the land-lord in 1745 AD. Thus, the poet certainly stands in the first half of the 18th century.

36. Āṇivilla Nārāyaṇa Śāstrī—Nārāyaṇa was the son of Veṅkaṭa Śāstrī. Veṅkaṭa Śāstrī certainly belongs to the first

1. Proceeding, International Sanskrit Conference, Vol.-1, Pt-1, 1975, p. 127
2. Jaipura kī Sanskrit Sāhitya Ko Dena, Dr. Prabhakar Shastri, p. 11
3. Proceeding, International Sanskrit Conference, Vol.-1, Pt-1, 1975, p. 127

half of the 18th century. It must be the period of Nārāyaṇa Śāstrī as well. He wrote the Sāhityakalpadruma and dedicated it to Jagannātha Appārāo, the land-lord of Nuzavida.

37. Veṅkaṭa 'Bāla Kālidāsa'—Veṅkaṭa was the son of Nārāyaṇa and the grandson of Veṅkaṭa Śāstrī (the first half of the 18th century). So, his date may be the later half of the 19th century. He wrote (1) Citracamatkāramañjarī and (2) Sūryastava. He has dedicated his first book to Śrī Vatsavayi Timma Jagapati first Mahārāja of Peddapur.

38. Gopīnātha Kavibhūṣaṇa—Kavibhūṣaṇa was born in the Karṇa family of khimundi. His period is the middle of the 18th century. He wrote Kavicintāmaṇi, a treatise on alamkāraśāstra.[1]

39. Rāmeśvara Pauṇḍarīka—Pauṇḍarīka was the contemporary of Savāī Pṛthvī Singh (1767-1778 AD). He composed the Rasasindhu.[2] It treats rasas and bhāvas in 14 chapters called ratnas. Krishnamachariar places him in the first half of the 15th century.[3]

40. Veṅkaprabhu (Venkasūricandra)—Veṅkaprabhu is also known by the name of Veṅkappā. His mother was Bābāmbikā and father was Hampārya. He was a brahmin of Bhārgava race and the native of Śrī Rāmapura. He was the minister of king Kṛṣṇa Rājā II, Nañjarāja and Cāmarāja of Mysore from 1763 to 1780 AD. He wrote 16 books in sanskrit and three books in kannaḍ. The Alamkāramaṇidarpaṇa is a book on poetics.

41. Baladeva—Baladeva was the son of Keśava. He wrote the Śṛṅgārahāra. Samvat 1845 (1789-90AD) is written in a copy of its manuscript.

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1. Ibid, p. 380
2. Jaipura Kī Sanskrit Sāhitya Ko Dena, Dr. Prabhakar Shastri, p. 12
3. History of Classical Sanskrit Literature- M. Krishnamachariar, p. 780

42. Murāridānacaraṇa—Murāridāna was born in 1837 AD. he was the native of Jodhpur. He rendered the Bhāṣābhūṣaṇa, a book on poetics into sanskrit and named it the Yaśobhūṣaṇam.

43. Sītārāma Bhaṭṭa Parvaṇīkara—Parvaṇīkara was contemporary of Savāi Jaya Singh III. (1818 AD—1834 AD). He presented eleven works at the altar of literature. They are: (1) Lakṣaṇa-candrikā, (2) Kāvyaprakāśasāra, (3) Nāyikāvarṇanam. (4) Sāhityasāra, (5) Sāhityasudhā, (6) Sāhityatattvam (7) Sāhityārṇavaḥ (8) Sāhityataraṅgiṇī (9) Śṛṅgāralaharī (10) Kāvyatattvaprakāśa and (11) Śāhityacintāmaṇi.[1]

44. Rājagopāla Cakravartī—Cakravartī belongs to the period of 1882-1938 AD. He composed nine works in which the Kavikāryavicāra is a book on poetics.[2]

45. Ratnabhūṣaṇa—Ratnabhūṣaṇa belonged to a Vaidya family of East Bengal. Kane regards his date the first half of the eighteenth century on one place and on the other the middle of the 19th century. He composed the Kāvyakaumudī in 1859 AD. It consists of ten chapters (Paricchedas) which describes Nāma (nouns), Liṅga (genders) etc., Dhātu-pratyaya (verbal suffixes), Kāvya lakṣaṇa, Dhavni, Guṇībhūtavyaṅgya, Guṇa, Alamkāra, and the Doṣas. Among these, the first three chapters are on grammar.[3]

46. Nṛsimha Śāstrī—Nṛsimha was a brahmaṇa of Andhra Pradesh. He was born at village Yarālatiyā near Bangalore in Mysore. He lived during 1830-1870 AD. He wrote the Kāvyāṅgasanśodhanam.[4]

47 Gadādharanārāyaṇa Bhañja—Bhañja was the

1. Jaipura kī Sanskrit Sāhitya Ko Dena, Dr. Prabhakar Shastri, p. 133.
2. Ādhunika Sanskrit Sāhitya—Dr. Hira Lal shukla. p. 150.
3. History of Sanskrit poetics—P.V. Kane, pgs. 108 and 430
4. Ādhunika Sanskrit Sāhitya—Dr. Hira Lal Shukla. p. 210

administrator of Kynojhar. He flourished between 1831-1861 AD. He wrote the Rasamuktāvalī.[1]

48. **Rāmācārya**—A native of Madhya Pradesh, he was the teacher and maternal grandfather of Kāntācārya (1856-1892 AD), the native of Kolhāpur. He wrote the Radodbhedinī, a book on poetics and the Paribhāṣendu-śekhara-vyākhyā in 1870 AD.[2]

49. **Caṇḍa Mārutācārya**—Mārutācārya was born at Ālisūra in Kañjīpuram. His father was Veṅkaṭaraṅga parimala of Vatsa gotra (clan). His nickname was Komal Mārutācārya. He flourished during 1850 AD to December 1899 AD.

He wrote five books in all.[3] They are (1) Citra-mīmāmsoddhāra (1890 AD) (2) Laghurasakusumāñjaliḥ or Laghurasakusumāvaliḥ (3) Vidhuravilāpa vyākhyāna (4) Anila-rāja Kathā (5) Subhāṣitam (Essays). The first two books are on poetics. The first book deals with the solution which was attacked by Paṇḍitarāja on the Citramīmāmsā. This is unpublished.

50. **Cāvali Rāma Śāstrī**—Rāma Śāstrī wrote the Kuvalayāmoda and the Alamkāramuktāvalī. The first book is panegyric. In this book, he has admired his patron Simhādri Jagapati Rāo, the king of Peddapura (1853-1911 AD). Therefore, the poet stands during the second half of the 19th century.

51. **Iñcūra Keśava Nambūdarī**—Nambūdarī was born in Iñcūra. His mother was Sāvitrī Antarjana and father was keśava Nambūdarī. The period of ācārya is 1855-1932 AD. He wrote the Kulaśekharīyam, a book on alamkāra. In this

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1. Proceeding, International Sanskrit Conference, Vol.-1, part-1, 1975, p. 380
2. Ādhunika Sanskrit Sāhitya—Dr. Hira Lal Shukla, p. 191
3. Ibid, p. 268

book, the poet has eulogized Kulaśekhara Pirumala Śrīmūla Tirunāla. Besides this, he wrote the Vidhuvanśacampū.[1]

52. Raṅgācārya Raṅganāthācārya—Raṅgācārya was born in Kapisthala clan at Tirupati in Andhra Pradesh. He belongs to the period of 1856-1919 AD. He wrote eight books. They are- (1) Alamkāra-saṅgraha, (2) Subhāṣitaśatakam (3) Śṛṅgāranāyikātilakam (4) Pādukāsahasrāvatāra Kathā-saṅgraha (poem) (5) Godācūrṇikā (6) Rahasyatraya-sāraratnāvalī, (7) Sanmatikalpalatā (8) Hamsasandeśam.[2]

53. Ambikādutta Vyāsa—Vyāsa flourished during the period of 1859 AD to 1900 AD. He worte the Sāhityanalinī.[3].

54. Chavilāla Sūri—Sūri was born in Nepal in 1860 AD. He wrote two books, viz. (1) Vṛttālamkāra, (2) Viraktitaraṅgiṇīśatakam. The first book describes the features of prosody and figures of speech.[4]

55. Nārāyaṇa Śāstrī—Ācārya belongs to the period of 1860 to 1911 AD. His father was Rāmasvāmī and mother was Sitāmbā. He was the inhabitant of Neḍukāverī in Tanjore district. He was a prolific writer. He worte Epics, Campūs, Ākhyāyikās, 91 Dramas and 21 Mahāprabandhas. He wrote (1) Vimarśa (in 6 parts) and (2) Kāvyamīmāmsā (2 chpaters), two books on poetics.[5]

56. Subrahmaṇya Śāstrī—Subrahmaṇya belongs to the second half of the 19th century. He wrote a panegyric book, the Yaśavantayaśobhūṣaṇa in which he has praised Yaśavanta Singh, the king of Mewār (Rājasthan).[6]

1. Ibid, p. 284
2. Ibid, p. 285
3. Ibid, p. 149
4. Ibid, p. 299
5. Ibid, p. 149
6. Kāvyādarśa—Editor. Acharya Ramachandra Mishra, Introduction, p. 12

57. Jagannāthaprasāda Varmā—Varmā worte the Bhāvanidarśikā, a book on alamkāra in 1904 AD.[1]

58. Maṇi Śaṅkara Govinda—Govinda wrote the Alamkāramaṇimālā in 1909 A.D.[2]

59. Rāmāvatāra Śarmā—Śarmā belongs to the period 1874-1929 AD. He wrote the Sāhityaratnāvalī.[3]

60. Yadunātha Jhā—Ācārya Jhā was born in Sarisvā race at Sodarapur in Lālagañja in 1885 AD. He died in 1928 AD. He wrote the Vyañjanāvāda. The vyañjanā has been described in new style in this book.[4]

61. Hariśāstrī Dādhīca—Dādhīca was born at Jaipur in 1893 AD. He was the son of Dāmodara Dādhīca. He wrote 19 books in all, in which the (1) Alamkārakautuka and the (2) Alamkāralīlā are famous.

62. Giridharalāla Vyāsa Śāstrī—Ācārya was born on April 2, 1894 AD. at Udaipur (Mewār). He was the son of Govardhana Śarmā. He wrote 6 books. The Abhinava-kāvyaprakāśa (First and second part) and Kāvyasudhāraka (Candrāloka Vṛttirūpa) are works on poetics. Abhinava-kāvyaprakāśa is a compilation work. The author has taken somewhere fully and somewhere partly the definitions and examples from Kāvyaprakāśa. Vyāsa while discussing the poetic elements quotes old and modern ācāryas and discusses the appropriateness and in-appropriateness. He also discusses the varieties of heroes and heroines which are not found in Kāvyaprakāśa.[5]

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1. Ādhunika Sanskrit Sāhitya—Dr. Hira Lal Shukla, p. 149.
2. Ibid, p. 150
3. Ibid, p. 150.
4. Proceeding, International Sanskrit Conference, Vol.-1, Part-1, 1975 p. 132-133.
5. प्रकाशकारिका भागमुदाहृतिसमन्वितम्।
स्ववृत्तिमनुकुर्वन्तं वृत्तिभागमपि क्वचित्।।
समाहृत्यान्यग्रन्थेभ्यः सारं चालोचनात्मकम्।
यत्किञ्चिदत्र व्यलिखं रसिकानां मुदेस्तु तत्।। Abhinavakāvyaprakāśa, 5-6

63. Śitikaṇṭha Vācaspati—Vācaspati belongs to the 20th century. He wrote the Alamkāradarpaṇa.

64. Śvetāraṇyam Nārāyaṇa Yajvan—Yajvan belongs to the period of the 20th century. His works are two, viz. (1) Vṛttālamkāra-ratnāvalī, with commentary; (2) Śivārthālamkārastava. The first book describes the attributes of Lord Rāma in prosodies and figures of speech and the second the attributes of Lord Śiva.[1]

65. Indrapati Upādhyāya—Mahāmahopādhyāya Indrapati was the son of Mahāmahopādhyāya Rucipati of the Bahata branch of the Karamaha family of the śrotriya's of Mithilā. In the Kāmeśwara Simha Darabhaṅgā Sanskrit University is preserved a manuscript of an unnamed work on sanskrit poetics dealing with figures of speech. Unfortunately the manuscript is incomplete and only the first twenty folios are available.

Indrapati composed this work on figures of speech for the satisfaction of Nandapati alias Badari, a bhāṣā-kavi (vernacular-poet) who was honoured by Viṣṇu Simha, the king of Mithilā, who ascended the throne in 1739 AD. Therefore the date of the composition of the present work may be fixed as later half of the eighteenth century. Indrapati also wrote Mīmāmsāpalvala.[2]

66. Bhānu Nātha—Bhānunātha was a protege of Mahārāja Maheśwara Simha (1850-1880 AD). He composed a small treatise on poetics entitled Śṛṅgāramañjarī. It contains 58 verses composed in anuṣṭubh-metre and divided into two chapters, called ullāsa. The first deals with the nature of Śṛṅgāra rasa.

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1. Proceeding, International Sanskrit Conference, Vol.1, Part-1, 1975, p. 475
2. Contribution of Mithilā to Sanskrit kāvya and Sāhityaśāstra—Trilokanātha Jhā, p. 127

67. Appadīkṣita II—He was the second son of Āccāna Dīkṣita. He wrote the Alamkāratilaka.[1]

68. Gaṅgādhara Kavirāja—Gaṅgādhara flourished during 1798 and 1885 AD. He was the native of Murśidābāda (Bengal) and a physician by profession. He was a prolific writer. He wrote 24 books on various subjects viz. kāvya, grammar, poetics and āyurveda. The ācārya wrote the Prācyaprabhā, a book on poetics, based on the Agni Purāṇa.

69. Rāma Śāstrī 'Bhāgawatācārya'—Bhāgawatācārya was born in village Bhadausī of Farrukhābād Distt in Vikram samvat 1916 (1859 AD) and died in Vikrama samvat 1970 (1913 AD). He got his early education from his father Bāla Kṛṣṇa Awasthī and was a learned scholar of literature, grammar nyāya and vedānta. Bhāgawatācārya wrote twelve books : (1) Nāyakālamkārāḥ (2) Kādambarīvarīyastā (3) Haravijaya kāvya-ṭippaṇī (4) Kumāracarita-cārutā (5) Kāvyaprakāśasya Doṣoddhāraḥ (6) Bhārata campū-ṭippaṇī (7) Suvṛtta-ratnāvalī (8) Śrītātacaraṇālokaḥ (9) Bhavabheṣajam (10) Hindīkavi-kīrtikaumudī (11) Samasyāsamajyā (12) Anyoktimuktāvalī.[2]

70. Kavi Candra—The genius of his personality bloomed as a poet and physician as his works reveal. He was the son of Kavi Karṇapūra and Kauśalyā and the grandson of Vidyā Viśārada. He had two sons i.e. Kavi Bhūṣaṇa and Kavi Ballabha. He belonged to the Datta family of Dīrghāṅka village.

His works are four : (1) Kāvyacandrikā (2) Cikitsāratnāvalī (3) Sāralaharī (4) Dhātucandrikā etc.

Kāvyacandrikā is a book on poetics which comprises 15 prakāśas viz.—1. Kāvyalakṣaṇa 2. Śabdaśakti 3. Rasa 4.

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1. Proceeding, International Sanskrit Conference, Vol.-1, Part-1, 1975, p. 473.
2. Kāśī kī Pāṇḍitya Paramparā . Pt. Baladeva Upādhyāya, p. 395-402

Bhāva 5. Rasabheda 6. Rasābhāsa 7. Kāvya bheda 8. Pramāṇa-nirūpaṇa 9. Rīti 10. Guṇa 11. Śabdālamkāra 12. Arthālamkāra 13. Doṣa 14. Kavitopāya 15. Nāṭya. The book mentions Sāralaharī and Dhātucandrikā. According to Kane the ācārya's period is the latter half of the 16th century while the period of Ratnāvalī is śaka 1583 (1661 AD). So the date of ācārya is the second half of the 17th century.

71. Gadādhara Bhaṭṭa—Ācārya's father was Gaurāpati or Gaurīśa and mother was Umā Dāmodara Bhaṭṭa. Śaṅkara Bhaṭṭa was his grandfather. He was born in a famous family of Mathurā. His father wrote a commentary Ācārādarśa-bodhinī on Ācārādarśa by Śrīpati in 1640 AD. His grandson Dāmodara Bhaṭṭa was patronised by emperor Akbar. Kane has determined his date as 15th century but the ācārya has alluded Rasagaṅgādhara in his book Rasikajīvana. Therefore, the period of the author should be fixed after 17th century.

The period of Rasikajīvana is 1670 AD. The book is published under the editorship of Dr. Jatindra Vimal Chaudhary. This book is chiefly an assessment on Rasa. This is not a book on rhetoric but an anthology of poems. The work contains 10 prabandhas and 1562 verses and they are - 1. Devāvatāravarṇana 2. Rājavarṇana 3. Anyokti 4. Navarasa, Bālāvaya varṇana 5. Nāyaka-Nāyikā- varṇana 6. Śṛṅgārarasa, Pravāsa etc., Ṛtuvarṇana, other Rasas, Paṇḍita-praśansā etc.

72. Kautsa Appalla Someśvara Śarmā—Śarmā was a teacher in Śrī Veṅkaṭeśvara Prācya Mahāvidyālaya. He was an expert of grammar and literature. He wrote Sāhitya-vimarśa in 1945-46 AD. This book is divided into three chapters called Pariccheda. The work deals with—1. Definition of Śāstra, description of Sāhitya Padārtha 2. Definition, cause and purpose of poetry, flaw 3. Soul of poetry. The author presents both oriental and western views on the poetics. The book is published from Śrī Veṅkaṭeśvara Oriental Institute in 1951 AD.

Chapter—IV

CONTEMPORARY ĀCĀRYAS

1. Rewa Prasad Dwivedi

Rewaprasad Dwivedi was born on september 22, 1935 AD. at Nādanera, a historical place (near Bhopal), situated on the banks of Narmadā. He was the original inhabitant of Kadā (near Allahabad) but after some time his family settled down in Madhya Pradesh. He is Jijhotiyā brahmin. His father Narmadā Prasāda was a profound scholar of astrology and Sanskrit. After having his early education in the schools in Bhopal region he went to Varanasi and passed his Shastri, Acharya and M.A. (Sanskrit) examinations from Banaras Hindu University in 1953, 56 and 59 respectively. He earned his Ph. D. degree from Ravishankar University, Raipur (M.P.) in 1965 on Hemādri's Raghuvanśadarpaṇa. The degree of D.Litt. was conferred on him by the University of Jabalpur (M.P.) in 1974 on his valuable book entitled "Sanskrit Kavyashastra mein Alankar Aur Dhvani Sampradaya" (The Origin and Development of Alankar and Dhvani Schools in Indian Poetics).

He worked as a lecturer in Sanskrit in many Govt. Colleges in Madhya Pradesh from 1959 to 1970. He, then, joined the Department of Sahitya, Faculty of Sanskrit Vidyā Dharma Vijñāna, in the Banaras Hindu University, Varanasi and taught Sanskrit poetics for 25 years from 1970 to 1995 as Reader, Professor and retired as the Head of the Department remaining their in this capacity for full 20 years. He was appointed the Dean Faculty of SVDV for three terms from 1979 to 1989.

He worked in the Banaras Hindu University from 1990 to 1992 as an "Emeritus Fellow" a title given to him by the University Grants Commission, and the Banaras Hindu University itself honoured him with "Professor Emeritus" in 1993.

In view of his outstanding contribution to the Sanskrit Literature and Poetics the Asiatic Society of Mumbai has awarded him with 'MM P.V. Kane Goldmedal' in 1983 and declared him its "Honerary Fellow" in 1995. The title of "Mahamahopadhyaya" was conferred on him by Kendriya Sanskrita Vidyapeetha, Tirupati, in 1999 in convocation and also by Hindi Sahitya Sammelana, Allahabad in 2003. 'Shastra Kalanidhi' was conferred on him by the Madras Sanskrit College, Chennai in July 1996 while celebrating its Centenary.

He has been awarded with the 'Certificate of Honour' from The President of India. He was awarded 'Sāhitya Akademi Award' 'Kalpavallī Puraskāra' 'Vācaspati Puraskāra' 'Śrīvāṇī Alamkaraṇa' 'Viśiṣṭa Puraskāra' and 'Vālmīki Puraskāra'. He has received nine different Puraskāras on his books by the Govts. of M.P. & U.P. including two 'Mitra Puraskāras', one 'Bhojapuraskāra' and one 'Vyāsapuraskāra' from M.P. He got 'Viśvabhāratī Puraskāra' from Uttar Pradesh Sanskrit Sansthan in 2007.

Prof. Dwivedi has written and edited about 110 books connected with Sanskrit literature and poetics. Such a large number of books are indicative of his devotion towards this vast and ancient language of the world. He has authored books in almost all the genera of poetry such as epic, lyric, short story, drama etc. He has written quite a good number of books dealing with the valuation of the poetic works and also with the principles of literary criticism.

His contribution to Sanskrit literature are followings- (1) Uttara-Sītācaritam, epic (2) Svātantrya-sambhavam (3) Kumāravijaya, epic (4) Śatapatram (5) Pramathaḥ (6) Śrī-

Rewābhadrapīṭham (7) Sanskrit-Hīrakam (8) Śakaṭāram (9) Śarabhaṅgam (10) Matāntaram (11) Śaraśaiyyā, Kāvya (12) Avadānalatikā (13) America-Vaibhavam (14) Yūthikā, Drama (15) Saptarṣi Congressam (16) Trīpādī (17) Ko'sau (18) Kasya Doṣaḥ (19) Anandavardhana (20) Alamkārasiddhānta (21) Sāhityasandarbhāḥ (22) Kālidāsaḥ Mānavaśilpī (23) Kālidāsa-Apanī Bāta (24) Kālidāsa-bhāratī (25) Kāvyālamkārakārikā with Vivṛti (26) Nāṭyānuśāsanam (27) Sāhityaśārīrakam (28) Alam Brahma (29) Sanskrit Kāvyaśastra kā Ālocanātmaka Itihāsa (30) Raghuvamśa darpaṇah—Eka Paricaya (31) Kālidāsagranthāvalī (32) Kāvyaprakāśa (33) Rasārṇavasudhākara (34) Vyaktiviveka with vyākhyāna, (35) Alamkārasarvasva (36) Abhidhā vṛttamātṛkā (37) Śabdavyāpāravicāra, etc. the remarkable books. He has also contributed about one hundred research papers.

The Kāvyālamkārakārikā is a very useful book on poetics which deals with the elements of poetics in lucid and clear style. So, the title of the book is appropriate to the Abhinavam Kāvyaśāstram. His Kāvyadarśana (poetic philosophy) is idealistic, and elucidates the poetic elements in moderate way. His philosophy is not pramatṛmūlaka but prameyamūlaka. With the missiles of strong devices the theories of ancient classical poeticians, especially the followers of dhvani school have been refuted. The book embodies 184 original verses on which the ācārya has written commentary in sanskrit and english. Besides these, he has edited several upaskāra kārikās. This book has been published, in 1977 by Chaukhambā Surabhāratī, Vārāṇasī and again by Kālidāsa Sansthānam in 2001.

His other famous original work 'Nāṭyānuśāsanam' deals with dramaturgy. It has five parts—Nāṭyānuśasanam, Bharatadarśanam, Nāṭyaśārīrakam, Kalāsamādhiḥ and Rasabhogaḥ. In 'Sāhityaśārīrakam' the āgama of Sāhityaśastra has been discussed in detail for the first time

in the entire history of Sanskrit poetics. 'Alam Brahma' is a collection of research papers written on poetics. In this philosophy and poetics have reached the same conclusion. They are one in their ultimate finding i.e. Brahma.

The author is a lover of rhetoric. In his view, alamkāra, is the soul of Kāvya and paryāpti is its feature. He has reviewed the six prasthānas viz, rasas, rīti, alamkāras, dhavni, vakrokti and aucitya in the light of alamkāras. The dhavni encompasses the inner sense of rasa, rīti and aucitya while alamkāra encompasses the vakrokti. Eventually there reamain only two prasthānas dhvani and alamkāra.

2. Brahmanand Sharma

Brahmanand Sharma was born on Feb 11, 1923 AD at Dutārāvāli near Abohar in Ferozepur district of the Punjab. His father was Paṇḍit Laghurāmajī Pārika and mother was Amarī Devī. He secured first position in every class. Śrī Vidyādhara Śāstrī, the renowned scholar of Sanskrit was his teacher. He was awarded the Ph. D. degree on the thesis of 'Sanskrit Sāhitya me Sādṛśyamūlaka Alamkāron Kā Vikāsa' from the university of Rajasthan. He served in many colleges as head and ācārya in Sanskrit department. In 1976 he joined as Director, Rajasthan Prācya Vidyā Pratiṣṭhāna and ultimately retired as Vice-Principal from Government P.G. College Siker. Dr. Sharma worked in the Sanskrit Deptt. at the University of Rajasthan on the topic 'Re-assessment of Rasa theory' granted by the University Grants Commission. Dr. Sharma died on 24th August, 2000 AD.

He wrote six books in all. They are—(1) Vastvalamkāra-darśanam (2) Abhinava-rasa-mīmāmsā, (3) Kāvyasatyāloka (4) Tattvaśataka (5) A Critical Study of Sanskrit Poetics and the (6) Rasālocanam.

The Kāvyasatyāloka is published from Nasirābad Road, Ajmera. In brief, the book consists of the following subjects—

1. first udyota—Satya nirūpaṇa, 2. second udyota—Dharma sūkṣmatādhāna, 3. third udyota—Vyāpārayoga. 4. fourth udyota—Bhāvayoga 5. fifth udyota—Kāvya lakṣaṇa etc. vivecana. The Vastvalamkāra darśanam deals with alamkāra scientifically in a new style. The Kāvyasatyāloka presents a new path in sanskrit poetics after Paṇḍitarāja Jagannātha. In addition to the above books, several articles keep on appearing in many research magazines from time to time.

3. Rāmāvatāra Miśra

The editor has given a brief introduction in the preface of Rasacandrikā by the ācārya. It mentions his birth-date as January 13, 1899 and death-date as June 24, 1984. He was the native of village Tekari in Gayā district in Bihār. He was awarded Kālidāsa Award on Śrīdevīcarita-mahākāvyam by the U.P. Sanskrit Academy in 1983. His works are following (1) Śrīdevīcarita-mahākāvyam (2) Kathā—Kāvya saṅgraha (3) Vyañjanāvṛtti Vicāra (4) Vadhūsravā-māhātmyam (5) Rukmiṇīmaṅgalam mahākāvyam (6) Bhāratavarṣetihāsaḥ (7) Śrīguruvanśavarṇanam (8) Bandhakāvyam (9) Rasacandrikā (10) Sphuṭaślokāḥ.

Among these Rasacandrikā and Vyañjanāvṛtti-vicāraḥ are books on poetics. Both the books are written in very simple and lucid language which serves the purpose of students. The definitions are given in the easiest poetic ślokas and for the illustrations he has given self made ślokas. The language of the books is easy and full of grace.

The Rasacandrikā consists of 270 verses in all. The book chiefly describes ten kinds of rasas, the superiority of śṛṅgāra, kinds of heroines, kinds of heroes assistants to heroes, uddīpana vibhāva, nine kinds of anubhāva, hāsya, karuṇa, raudra, vīra, bhayānaka, bībhatsa, adbhuta, śānta, vātsalya rasas.

Vyañjanāvṛttivicāra consists of 253 verses in all. Its date is 1946 AD. In the beginning the followers of the theory of

Abhidhā only have been refuted and in a very lucid way and Vyañjanā has been proved. Tātparyā-śakti is also elaborated to the context.

Both the above books are published by the Rukmiṇī Publication, Ranchi under the eidtorship of Dr. Shiv Shankar Pandit in samvat 2042.

4. Govind Chandra Pande

Prof. Pande was born at Allahabad on 30th July 1923. He did his M.A. in 1944 in Ancient History from University of Allahabad and gained first division and first position. He was awarded D.Phil. in 1947. After a brilliant educational carrer at the University of Allahabad, he worked there as Lecturer and Reader in the Deptt. of Ancient History, Culture and Archaeology from 1947 to 1957. He became Professor at the University of Gorakhpur in 1957 and from there was invited by the University of Rajasthan, Jaipur as Tagore Professor in 1962, worked there till 1978 including a spell as Vice-chancellor of the University (1974-77). He moved to his alma mater, the University of Allahabad, in 1978 as Professor of Ancient History, Culture and Archaelogy and retired from there in 1983 while officiating as Vice-Chancellor. Later on he became Visiting Gaekwad Professor of Indian Culture and Civilization BHU, Varanasi, was honoured with the National Fellowship ICHR, New Delhi (1985-88). He worked as the Chairman, Allahabad Museum Society, Allahabad.

Prof. Pande was conferred honorary degree of Vidyāvāridhi by Nava Nālandā Mahāvihāra in 1981. Honorary Sāhityavācaspati by the Hindi Sāhitya Sammelan, Sāhitya Sammān by Hindi Sansthān, Lucknow; Śaṅkara award in 1992 by K.K. Birla Foundation and Viśwabhārtī Sammāna in 2002 by Uttar Pradesh Sanskrit Sansthan, Lucknow.

A historian by profession Prof. Pande is a versatile scholar and a philosopher, thinker and poet by inclination.

He has deep knowledge of several languages, both Indian and Foreign, literature of various cultures, mathematics, astrology etc. Thus, Professor Pande is a philosopher-historian and a thinker of extraordinary calibre, a multi-faceted genius who has contributed immensely to the study of religion, philosophy, philosophy of history, culture, literature, aesthetics and numerous other branches of knowledge.[1]

Apart from about two dozen books Professor Pande has published over 65 papers. His works are : (1) Studies in the origins of Buddhism (2) History of the Development of Buddhism (3) R.K. Jain Memorial Lectures on Jainism (4) Śramaṇism and its contribution to Indian culture (5) Apohasiddhi of Ratnakīrtī (6) Nyāyabindu of Dharmakīrti (7) Jain political thought (8) Basic Notes of the Indian Tradition (9) Foundations of Indian Culture (10) An approach to Indian culture and civilization (11) Meaning and Process of culture (12) Analysis of Value (13) Nature and Process of History (14) Bhaktidarśana-vimarśaḥ (15) Saundarya-darśanavimarśaḥ (16) Śaṅkarācārya (17) Agnibīja (18) Kṣaṇa aur Lakṣaṇa (19) Astācalīyam (20) M.M. Gopīnāth Kavirāj. (21) Bhāgīrathī (22) Ekam Sad Viprā Bahudhā Vadanti (23) Bhāratīya Samāja (24) Mahilānye (25) Kālidāsa and His Age.

The Saundaryadarśana-vimarśaḥ is a work on poetics. It has three chapters—Saundaryadarśana-kārikā, Rūpatattva-vimarśaḥ and Rasatattva-vimarśaḥ containing 132 verses in all. The book with hindi translation by Dr. Jagannath Pathak has been published by Raka Prakashan, Allahabad in 2003.

5. Shivji Upadhyay

Prof. Shivji Upādhyāy, a great poet and learned scholar was born on 3rd March, 1943 in village Paṇḍitpur Distirct

1. Professor G.C. Pande : A philosopher Historian extraordinary—Shankar Goyal; Journal of the Ganganatha Jha Kendriya Sanskrita Vidyapeeth, Allahabad, (Govindābhinandanam) 1999, p. 5-6

Mirzāpur, Uttar Pradesh. His father Paṇḍit Sankaṭhā Prasāda Upādhyāya was a respectable person of his village. He received his education in Mirzāpur and Vārāṇasī under the eminent scholars Ācārya Mahāmahopādhyāya Paṭṭāvirām Shastri and Kavitārkik Chakravartī Mahādev Paṇḍey. He stood first in ācārya examination and was awarded gold medal.

Prof. Upādhyāy made independent study in literature, mīmāmsā, sāmkhya etc. He also speicalised in Kāvya-prakāśa, Dhvanyāloka, Rasagaṅgādhara, Nyāyakusumāñjali, Nyāyabindu and Bharata-Nāṭyaśāstra.

He has been in service of the Sampūrnānanda Sanskrit University, Vārāṇasi for 33 years as a teacher and is now retired from the Head of the Sāhitya department. He has also the credit of being the author of the following books : (1) Sarvadarśanavimarśaḥ (2) Sāhityasandarbhaḥ (3) Śatakatrayam (4) Nāṭyapañcāmṛtam (collection of five one act plays with translation in Hindī) (5) Abhirāma campū kāvyam (6) Śrīvindhyeśwarī stavaka (7) Sampūrṇānanda śatakam (8) Rāmānanda śatakam (9) Paramāṇubhāratam (10) Karapātrīcaritam. Apart from these works he has the distinction of editing Kāvyaprakāśa, Sanskṛtakathākuñja, Pratibhā (Journal), Gaṅgājananamahodadhi etc.

The honours of 'Paṇḍitaratna' and 'Śāstraratnākara' were conferred upon him by Śaṅkarācārya of Kāñcīpīṭha and Rāmānandācārya of Tulasīpīṭha respectively. Uttar Pradesh Sanskrit Sansthan also awarded the Kālidāsa-puraskāra to him.

Sāhityasandarbhaḥ is a work on poetics. It has 155 verses in six anucchedas i.e. (i) Rasatattvavimarśa (ii) Kāvya (iii) Dharma-dharmibhāva (iv) Sāhitya (v) Saundarya (vi) Rasa. The sixth chapter is written in prose style. The book was published in 1990.

6. Rama Shankar Tiwari

Dr. Tiwari was born on 1st July 1915 at Balia in Uttar Pradesh. He did M.A. in English and Hindi and obtained Ph. D. degree in Hindi. Later on he joined Satish Chandra Degree College, Balia as lecturer and taught English literature from 1948 to 1958. From 1958 to 1964 he worked as principal of different degree colleges in Bihar and then joined Jawahar Lal Nehru Degree College, Barabanki, U.P. as principal. Dr. Tiwari is a scholar of Hindi, Sanskrit and English.

Dr. Tiwari has written the following books—(i) Mahākavi Kālidāsa (ii) Mahākavi Śūdraka (iii) Prayogavādī Kāvya-dhārā (iv) Kāvya-Cintā (v) Sūra Kā Śṛṅgāra-Varṇana (vi) Dinakara Kī Urvaśī (vii) Bihārī Kā Kāvya-Lālitya (viii) Sanskṛta Kāvya Kaustubha (ix) Kāmāyanī : Preraṇā aura Paripāka (x) Vidyāpati Kā Kāvya-Mādhurya (xi) Cintan aura Carvaṇā (xii) Kāvyatattvavivekaḥ. Apart from this he has written many research papers.

Kāvyatattvavivekaḥ is a book on poetics. It has 24 chapters called paricchedas and an appendix. The book is written in Kārikā (verse) and Vṛtti style, where vṛttis are in detail. As it appears from the title of the book, it deals only with the fundamental elements of the poetry-composition, rather dealing with guṇa, mārga and alamkāra (figure of speech). One of the paricchedas throws light on western poetics such as image, sublime etc. Dr. Tiwari gives emphasis on sublime and quotes Vālmīki-Rāmāyaṇa.

Dr. Tiwari has disclosed some new aspects in old poetical elements in chapters 12, 15, 19, 20, and 24. Dhvani and Vakrokti have been dealt in chapters 8 and 9. The book is published from Bharatiya Vidya Prakashan, Varanasi in 1996 A.D.[1]

1. Sanskrit Sāhitya Racanā Kā Itihāsa—Acarya Jayashankar Tripathi, p. 560.

7. Ram Pratap Vedalankar

Prof. Ram Pratap was born on 26th July 1936 at Dadari in district Gautam Buddha Nagar, (U.P.). He did his M.A. in Sanskrit from Agra University, Sāhityācārya from Varanasi, Vedalankar from Gurukul Kangari University and obtained Ph.D. degree from Delhi University. He worked in Vishveshvarananda Vedic Research Institute, Hoshiarpur, Punjab and later on joined Jammu University as lecturer in Sanskrit department and worked there for 33 years. He retired as Prof. and Head of the Department and Dean Faculty of Arts. Prof. Vedalankar was awarded by Uttar Pradesh Sanskrit Sansthan on his works. He is also the recipient of President's Certificate of Honour.

Prof. Vedalankar has written seven books—(i) Purāṇānām Kāvyarūpatāyāḥ Vivecanam (ii) Sāhitya-sudhāsindhu-vyākhyā (iii) Mammaṭottara yuga men Bhāraṭīya Kāvyaśāstra men Nūtan Avadhāraṇānye (iv) Purāṇavimarśaḥ (v) Sānskṛtika aura Sāhityika Nibandha (vi) Bhallaṭaśataka (vii) Camatkāravicāracarcā etc. Apart from this he wrote more than hundred research articles. He worked on two research projects sanctioned by University Grants Commission.

Camatkāravicāracarcā is a work on poetics. In his invocation to God he has established Camatkāra as an originator of world. As the title reveals the book deals with only camatkāra element of the poetry. The book is published from Vishveshvaranand Vedic Research Institute, Hoshiarpur, Punjab in 2004. The second edition of the book is in the press titled Camatkāracarcā.

8. Rahas Bihari Dwivedi

Prof. Dwivedi was born on 2nd January 1947 in village Samahan, Meja Road, Allahabad. His father was Pt. Ramabhilash Dwivedi, Siddhānt Jyotiṣācārya and mother

was Smt. Sundarī Dwivedi. He got his education in Allahabad and Jabalpur. He did his M.A. in Sanskrit, having secured gold medal in the whole faculty and Sāhityācārya in first division.

He worked as a lecturer in Govt. College Mandasaur and later on joined Jabalpur University (Rani Durgāwatī University), where he was promoted as reader in 1983. He also worked as Research Director in Sampūrṇānanda Sanskrit University, Vārāṇasī. At present he is Professor and Head of Sanskrit Deptt. in Jabalpur University.

Prof. Dwivedi was honoured as Ācāryaśrī Jabalpur in 1996 and got Sāraswata-Sammāna and Bhārata-bhāratī Sammāna by Sampūrṇānanda Sanskrit University and Mahakosal Sāhitya evam Sanskrit Pariṣad respectively. He has written 12 books : (1) Arvācīna Sanskrita-mahākāvyānuśīlanam (2) Śrīkṛṣṇasya Sandeśaḥ (3) Sanskritvānmaye Vijñanam (4) Sanskrit Mahākāvyon kā Ālocanātmaka Adhyayana (5) Trayī (6) Sāhityavimarśa (7) Smṛticitram (8) Madhyapradeśodbhūta (9) Śrībrahmadutta-vanśam (10) Tamasā (11) Kāvyasanstavaḥ (12) Tīrthabhāratam.

Sāhityavimarśa specially Kāvyatattvamīmāmsā chapter deals with the peotical-elements. Prof. Dwivedi discusses sanskrit poetics, keeping in view the sanskrit poetry of modern period. Many modern scholars have no doubt written sanskrit poetics, but only on the pattern of Ācārya Mammaṭa, Viśvanātha etc. So they cannot be put in the category of the modern ones.

Prof. Dwivedi opines that poets should be assesed by their own definitions etc. depicted in their poetry rather than from poetics only. Therefore he presents the views of Vālmīki, Kālidāsa, Bhāravi, Māgha, Śrīharṣa, Bāṇabhaṭṭa, Bhavabhūti, Rājaśekhara etc. regarding poetic elements.

Prof. Dwivedi explains the purpose and definition of

poetry, keeping in view the modern poetics trend. That is why the definition of Rāga-kāvya, Vimāna-kāvya, Dūta-kāvya, Laharīkāvya, Upanyāsa, Bimba-vidhāna, Pratīka-vidhāna, Nabhonāṭya (Radiodrama) etc. are available in his works. As the definitions are laid down in easy sanskrit language, no vṛtti is required.

Definitions of latest-varieties of the poetry are available in sāhityavimarśa. Śabda-śakti, excellences, flaws, alamkāra etc. have not been discussed. Effort has also been made to avoid the unnecessary discussions and no mention has been made of the thoughts of the old ācāryas. No effort has also been made to show as to why the definition dealt by the old ācāryas do not apply to the new sanskrit-poetry.

9. Abhiraj Rajendra Mishra

Abhiraj Dr. Rajendra Prasad Mishra is known as Abhiraj Dr. Rajendra Mishra in literary circles. He was born on 22nd January, 1943 in village Droṇīpur, District Jaunpur, Uttar Pradesh. His parents were late Pandit Durga Prasad Mishra and Abhiraji Devi Mishra.

Dr. Mishra topped in M.A. Sanskrit in the whole faculty of University of Allahabad in 1964 and was awarded gold medal. He did his D.Phil. in 1966. Dr. Mishra was awarded the honourary degree of Vidyāsāgara (D. Litt.) by the Vikramshila Vidyapeetha Bihar and got his D. Litt. Degree from Himachal Pradesh University. He had been lecturer in Sanskrit Deptt. of the University of Allahabad from 1966 to 1983 when he was promoted as Reader and worked in that capacity till 1991. He was the visiting Professor from 1987 to 1989 in Universitas Udayan, Denpasar, Bālī (Indonesia). He was holding the post of Professor and Head of Sanskrit Deptt. Himachal Pradesh University, Shimla since 1991 and was the Dean Faculty of languages. Dr. Mishra served as the Vice-Chancellor of Sampūrṇānand Sanskrit University, Vārāṇasī.

Dr. Mishra was honoured with Sāhitya Academy Award, Kālidās Sammān, Vāchaspati Sammān, President Award, U.P. Sānskrit Academy Award, Delhi Sanskrit Academy Award, Rājasthān Sanskrit Academy Award, Rashtriyā Ātmā Puraskār, Vālmīki Puraskār, Dr. Rām Kumār Vermā Ekāṅkī Puraskār, Swāmī Dharmānand Sāhitya Sammān, Dr. Vidyāniwās Mishra Sammān, Sahasrābdi Ratna Sammān, Mahāmahopādhyāya, Brahmarshi etc.

Dr. Mishra is a literary genius and began writing when he was sixteen. He has the distinction of being the author of more than hundred works in Sanskrit, Hindi, English, Old Javanese languages and Bhojpuri dialect of Eastern Uttar Pradesh which include the under mentioned works : (1) Jānakījīvanam (2) Vāmanāvataraṇam (3) Āryānyoktiśatakam (4) Navāṣṭakamālikā (5) Parām-bāśatakam (6) Śatābdīkāvyam (7) Abhirājasaptaśatī (8) Dharmānandacaritam (9) Karaśūlanāthamāhātmyam (10) Pañcakulyā (11) Kasmai Devāya Haviṣā Vidhema (12) Sanskṛtaśatakam (13) Abhirājasahasrakam (14) Stavamadhu (15) Vāgvadhūṭī (16) Mṛdvīkā (17) Śrutimbharā (18) Madhuparṇī (19) Araṇyānī (20) Kaumāram (21) Mattavāraṇi (22) Nāṭyapañcagavyam (23) Akiñcanakāvyam (24) Nāṭyapañcāmṛtam (25) Catuṣpathīyam (26) Rūparudrīyam (27) Nāṭyasaptapadam (28) Nāṭyanavagraham (29) Rūpavinśatikā (30) Pramadvarā (31) Vidyottamā (32) Līlābhojarājam (33) Praśāntarāghavam (34) Ikṣugandhā (35) Rāṅgaḍā (36) Citraparṇī (37) Abhinavapañcatantram (38) Punarnavā (39) Śastrālocanam (40) Samīkṣāsaurabham (41) Bālīdvīpe Bhāratīyā Sanskṛtiḥ (42) Suvarṇadvīpīyā Rāmakathā (43) Bhāratīya Sanskriti Kā Jīwanta Pratīka : Bālīdvīpa (44) Sanskṛta Sāhitya men Anyokti (45) Poetry and Poetics (46) Rāmāyaṇakakavin (47) Omkāravijñānam (48) Rasasamkhyāvimarśa (49) Pratānino (50) Vimśaśatābdī-sanskṛtakāvyāmṛtam (51) Svarṇajayantīsanskṛtakāvyam (52) Devavāṇīsuvāsaḥ (53) Brahmavidyārasāyanam (54) Śivaśekharasamajñā (55)

Kirātārjunīyam-(I Canto) (56) Kādambarī Kathāmukahm (57) Chandolamkārasaurabham (58) Rasanirūpaṇam (59) Sāhityadarpaṇa 1-3 chapters (60) Sejarah Kesusastran Sanskerta (61) Do Pāta Nīmbū Tīna Pāta Amolā (62) Muktadhārā (63) Sapano Men Ḍūba Gayā Mana (64) Palakon Ke Banda Dvāra (65) Taṭasthā (66) Vedanā (67) Panaghaṭa (68) Muktidūta (69) Pūrṇakāma (70) Gṛhatyāga (71) Paḍho Aur Bano (72) Baccon Ke Pāhuna (73) Mahābhārata Kī Kiśora Kathānye (74) Nayā Vihāna (75) Raktābhiṣeka (76) Vana Ke Gīta : Mana Ke Mīta (77) Titalī Ke Paṅkha (78) Vidhavā (79) Devarā Hajārī (80) Maṇikāñcana (81) Saptadhārā (82) Phāgunī Bayāra (83) Badarā Bhaila Morā Dūta (84) Mṛgāṅkadūtam (85) Bālīvilāsam (86) Gītabhāratam (87) Abhirājacampūḥ (88) Kāvyataraṅgiṇī (89) Chandobhirājīyam (90) Abhirājayaśobhūṣaṇam (91) Rodasī (92) Suparṇā (93) Pāṣāṇī (94) Asthikalaśa (95) Triṇāciketa (96) Duryodhanavadha (97) Śakuntalā (98) Birahā Karaina (99) Merī Prathama Dakṣiṇayātrā (100) Titenus Wārd Kī Rāten (101) Devabhūmi-parikramā (102) Nācyau Bahuta Gopāla. (103) Carcarī.

Abhirājayaśobhūṣaṇam (Abhinavam Kāvyaśāstram) is a work on poetics. As it appeares from title the book belongs to the Yaśobhūṣaṇa category. In this book Dr. Mishra has thrown light on poetical elements in a new way. He does not accept varieties of poetry as depicted by eralier poeticians. According to him the varieties should be called Sahṛdayāsvādya, Kovidāsvādya and Lokāsvādya.

Abhirājayaśobhūṣaṇam has been written in traditional style in which all the elements of poetry have been discussed. The book contains 554 verses and their prosaic explanations (vṛttis). The Author generally quotes examples from his own works and from contemporary ācāryas (of 20th century). However he has quoted some verses of other ācāryas as parikara ślokas to support his views.

The book is divided into 5 chapters called Unmeṣas—(i) Paricayonmeṣa—Definition, causes, purpose and varieties of poetry. The ācārya classifies poetry from the angle of its readership. He is against ascribing poetry as second or third grade as the poetry is the embodiment of goddess Saraswati. So it is not just to call the Saraswati madhyama or adhama. (ii) Vapustattvonmeṣa—word, meaning and power of words, Rīti, Vṛtti, Guṇa, Alamkāra. (iii) Ātmatattvonmeṣa—establishment of the soul of poetry. Dhvani is the soul of poetry. (iv) Nirmititattvonmeṣa—Padabandha (prose, poetry, mixed). (v) Prakīrṇatattvonmeṣa—definitions of Gīta, Galajjalikā, non-metered compositions etc. The author remembers the whole tradition of Sanskrit poetics from Bharatamuni to Rewaprasad Dwivedi in his invocation.

The book is in the press and is likely to be published from Vaijayanta Prakashan, Allahabad in 2007.

10. Radhavallabh Tripathi

Dr. Radhavallabh Tripathi was born in Byawara Divison of Rājgarh (Madhya Pradesh), on 15th February, 1945, His father Dr. Gokul Prasad Tripathi was a poet of Hindi and Sanskrit, alongside working as a teacher.

Radhavallabh had, although, been honoured with M.A., Ph. D., D. Litt. and other degrees, still he made his studies by oriental systems as well. Originally Dr. Tripathi was a science student; but afterwards he chose literature as his field of study. He always remained a meritorious scholar. He gives more importance to self-study in libraries, as compared to formal education imparted in educational institutions. He developed interest in studies due to the libraries and even now books form an important part of his life.

Dr. Tripathi made, both intensive and extensive study of story, novel and drama literature. He probably, drew inspiration for writing, from his father. He started writing

in Hindi and Sanskrit since his student life and got them published in different journals and magazines.

Dr. Tripathi had gone to Saugar (Madhya Pradesh) to study for master's degree; and settled there. He was appointed as a lecturer in Sanskrit department at University of Udaipur in 1971 and then joined his alma mater in 1973 as Asstt. Prof. in Harisingh Gaur University, Sagar and now is professor and head of the department. Dr. Tripathi was appointed Vice-chancellor two times for a temporary period. He also worked as visiting professor in Silpakorn University, Bangkok, Thailand for three years (2002-2005).

Dr. Tripathi has been honoured with Seventeen prestigious national and international awards. About 100 books and 165 research papers of Dr. Tripathi in Hindi, Sanskrit and English languages have been published. Names of some of his important books are given below:-

Criticism : Ādikavi Vālmīki, Sanskṛta kavitā kī Lokadharmī Paramparā, Kāvyaśāstra aura Kāvya, Lectures on Nāṭyaśāstra, Nāṭyaśāstra aura Raṅgamañca, Nāṭyaśāstra Viśwakoṣa (4 vol.), Kālidāsa kī Samīkṣā Paramparā, Sanskṛta Sāhitya : Bīsanvī Śatābdī. **Poetry** : Sandhānam, Laharīdaśakam, Gītadhīvaram, Samplavaḥ. **Drama** : Premapīyūṣam, Prekṣaṇasaptakam, Taṇḍulaprasthīyam etc. **Kathā** : Mahākaviḥ Kaṇṭakaḥ, Upākhyānamālikā. **Editor** : Sāgarikā, Dūrvā, Nāṭya Madhyabhāratī. **Poetics** : Abhinava kāvyālankārasūtram.

Abhinavakāvyālaṅkārasūtra is a recently published work on poetics of Acharya Radhavallabh Tripathi. Instead of keeping the poetry confined within the perimeter of language, idea or methodology, it has been defined in universal concept, in this book. Originality is apparent in the whole book, as regards definitions, varieties and cause of poetry etc. in it.

Abhinavakāvyālaṅkārsūtra has three parts (Adhikaraṇas) in all, which have been further subdivided into chapters (Adhyāyas).

First Adhikaraṇa : Definitions (kāvya paribhāṣā), purpose (kāvya prayojana), causes (kāvya hetu), varieties (kāvya bheda) of poetry, of words (śabda vṛtti), coordination with classics (śāstra śaṅgati).

Second Adhikaraṇa—Discussion on Alamkārs (Alamkāra vimarśa).

Third Adhikaraṇa—Discussion on Poetic Variations (Kāvyabheda nirūpaṇa).

Usual Principles like sūtras, vṛtti, kārikā and parikara ślokas have been resorted to in this book.

The book is published by Sampūrṇānanda Sanskrit University, Vārāṇasī in 2005.

Chapter - V
COMMENTATOR ĀCĀRYAS

1. Gadādhara Cakravartī Bhaṭṭācārya—Gadādhara was the disciple of Harirāma Tarkālamkāra. His father was an eminent naiyāyika and occupies a prominent place among the celebrated navya-naiyāyikas of Navadvīpa (Bengal). He lived during the latter half of the 16th century and the first half of the 17th century. He wrote fifty two books, including Kāvyaprakāśa commentary. The poetician is famous for his commentary on Raghunātha Śiromaṇi's Tattvacintāmaṇidīdhiti one of the standard works on navya nyāya of Bengal.[1]

2. Śubhavijaya Gaṇi—Gaṇi belongs to the age of Akabarasāhi. His guru was Hīra Vijaya Sūri of Tapagacchā. At the request of Vijay Sūri, he wrote a gloss on the Kāvyakalpalatā and Makaranda on its vṛtti Kaviśikṣā in samvat 1665 (1608-9 AD.).

3. Kamalākara Bhaṭṭa—Kamalākara flourished in the 17th century. His father was Rāmakṛṣṇa Bhaṭṭa and mother was Umā. He was a Mīmāmsaka Marāṭhā Brahmin of Vārāṇasī. He was a great scholar of nyāya, grammar, mīmāmsā, vedānta, classical literature, the vedas and of religion. His works are (1) Nirṇayasindhu (1612 AD). (2) Vivādatāṇḍava (3) Rāmakautuka Kavitā (4) Gītagovinda Ṭīkā (5) Kāvyaprakāśa commentary. He has authoured a series of works on smṛti. Dinakara Bhaṭṭa was his elder brother. He was the grandson of Nārāyaṇa Bhaṭṭa and great grandson of Rāmeśvara Bhaṭṭa. It is said that his descendants still live

1. History of Sanskrit Poetics—Dr. S.K. De, p. 173

in Vārāṇasī. Ananta Bhaṭṭa, his son, wrote the Rasakalpadruma at the request of Garībadāsa, minister of King Rājasimha.

One Kamalākara Bhaṭṭa is supposed to have written Rasikavinoda, a troṭoka play in five acts completed in 1711 AD but the playwright belongs to Kalol in Gujrat.[1]

4. **Premacandra Tarkavāgīśa**—Premacandra was a professor of rhetoric at Sanskrit Mahāvidyālaya, Calcutta. He was the pupil of Īśvaracandra Vidyāsāgara. He wrote three books. viz. (1) Naiṣadhacarita Ṭīkā (on eight cantos), (2) Śabdakalpasāra (3) Kāvyādarśa Ṭīkā.[2]

5. **Vāmanācārya Jñāna Pramodagaṇi**—Pramodagaṇi authored the Jñānapramodikā commentary on the Vāgbhaṭālamkāra in samvat 1681 (1624-25 AD). Krishnamachariar states that one Vācanācārya composed commentary on Vāgbhaṭālamkāra in samvat 1889 in Mārwād during the reign of Gajasimha.[3]

6. **Vijayānanda**—He was the son of Viśvadhārā and authored exegesis on Saraswatīkaṇṭhābharaṇa. He draws sustenance from the works of Keśava Miśra. He wrote commentary on Kāvyādarśa and Kāvyaprakāśa too. The manuscripts belong to samvat 1683 (1626 AD).

7. **Siddhi Candragaṇi**—Gaṇi was a well-known jain monk and flourished from 1587 to 1666 AD. his famous works are—(1 Kāvyaprakāśakhaṇḍana (2) Bṛhat Kāvyaprakāśa Ṭīkā (3) Tarkabhāṣā Ṭīkā (4) Saptapadārtha Ṭīkā (5) Anekārthasargavṛtti (6) Dhātumañjarī (7) Ākhyātavāda Ṭīkā (8) Books on the diction and style of essays. etc.[4] The first

1. Brahmavidyā, The Adyar Library Bulletin p. 326, Vol. 59, 1995
2. महेशचन्द्रतर्कचूडामणिः तदीयकृतीनां विशिष्टाध्ययनम् – Jagdish Prasad Mishra, p. 15
3. History of Classical Sanskrit Literature, M. Krishnamachariar, p. 763
4. Proceeding, International Sanskrit Conference, Vol.-1. Part-1, 1975

work, in the beginning elaborates and explains the theory and afterwards it analyses, cirticises and refutes. Not all the principles of criticism which he has raised are appropriate. Since he was navya naiyāyika, so he wanted to propound his neo-classical-poetry.

The Kāvyaprakāśa-khaṇḍana comprises ten ullāsas. It is edited by Rasika Lāla Pārikha and published by the Bhārtiya Vidyā Bhavan, Mumbai, 1953. In his own words, his method is—Anuvādapūrvaka-khaṇḍana, first expositions and then criticism.

8. Rājānaka Ratnakaṇṭha—Ratnakaṇṭha was born in Kashmir in Dhaumyāyana family. His father was Śaṅkara kaṇṭha and grandfather was Anantakavi. He was the friend of Rājānakānanda or Ānanda Rājānaka. His works are (1) Sārasamuccaya, Kāvyaprakāśa Ṭīkā (2) Ratnaśataka or Citrabhānuśataka (3) Stutikusumāñjali Ṭīkā (4) Yudhiṣṭhiravijayakāvya Ṭīkā (5) Haravijayakāvya Ṭīkā (6) Devīstotra. The poet has written his first work between 1648 to 1681 AD. He has immensly drawn upon the sufficient material from Jayantī etc. the former ṭikās. He introduces and cites in his commentaries Sāhityadīpikā by Bhāskara, Sārabodhinī by Śrīvatsa, Vistārikā by Paramānanda and Pradīpa by Govinda. These are the former ṭikās fo Kāvyaprakāśa.

His period may be accepted as the latter half of the 17th century or the first half of the 18th century AD. His descendants dwell even to-day at Śrīnagar, a noble family of Karkuns.

9. Gāgā Bhaṭṭa 'Viśveśvara'—Viśveśvara was the son of Dinakara Bhaṭṭa or Divākara Bhaṭṭa and the nephew of the well known Mīmāmsaka Kamalākara Bhaṭṭa of the 17th century. He solemnized Śivājī's coronation in 1674AD. He was Marāṭhī and native of Vārāṇasī. According to Dr. S.K. De Viśveśvara may be regarded a modern writer who probably flourished in the beginning of the 18th century.[1]

1. History of Sanskrit Poetics—S.K. De, p. 205

It is said that Gāgā Bhaṭṭa wrote Vājacandracandrikā exegesis on Candrāloka beside the Rākāgama. Some excerptions are extracted in this commentary from Rākāgama and even king Vāja has been protrayed. It may bẹ said that the poet may have written the Vājacandracandrikā exegesis on the Candrāloka first and Rākāgama, the perfect commentary afterwards. He penned the Kāyasthapradīpa in 1620 vikrama samvat.

His works are the following- (1) Āpastambapaddhatiḥ (2) Aśaucadīpikā (3) Kāyasthapaddhatiḥ (4) Tulādāna-prayogaḥ (5) Dinakarodyota (6) Piṇḍapitṛprayogaḥ (7) Prayogasāraḥ (8) Sujnanadurgodayaḥ (9) Samayanayaḥ (10) Sapiṇḍyavicāraḥ (11) Mīmāmsākusumāñjaliḥ (12) Śivārkodayaḥ (13) Bhāṭṭa Cintāmaṇiḥ (14) Rākāgamaḥ or Sudhā, commentary on Candrāloka.[1]

The Rākāgama was published by Caukhambha Sanskrit Series Vārāṇasī and edited by Ananta Rāma Śāstrī Vetāla in vikram samvat 1995. He dedicated the second book to king Sambhājī in 1680-81 AD.

10. Ānanda Rājānaka or Rājānakānanda—Rājānakā-nanda was the son of Lakṣamaṇa[2] as the colophon at the end of his work reveals. He was the native of Kashmir and a staunch devotee of Śiva. He authored exegesis on Kāvyaprakāśa named Nidarśana or Śitikaṇṭhavibodhana in 1665 AD. So the period of the ācārya belongs to the 17th century. Krisnamachariar regards this the work of 1765 AD. The poet has revealed and explained the glory and mystery of Śiva as an inner meaning besides the rhetorical meanings of Kāvyaprakāśa. Therefore, the commentary has got the

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1. सूनोर्दिनकरस्यैषा गागाभट्टमनीषिणः।
चन्द्रालोकस्य विवृतौ कृतिरस्तु सतां मुदे।। Rākāgama
2. सल्लक्षणनन्दनेन राजानकानन्दकेन रचितं काव्यप्रकाशनिदर्शनं समासम्। Contribution of Kashmir to Sanskrit Literature

name of Śitikaṇṭhavibodhana[1]. He mentions this fact in the invocation of his Ṭīkā. The manuscript of this commentary belongs to Bhandarkar Oriental Research Institute, Pune. Now this work is in the Press under the editorship of Prof. Gayacharan Tripathi and Dr. Prakash Pandey in Sanskrit Varsha Smriti Granthamālā from Rashtriya Sanskrit Sansthan, Delhi. According to Dr. Pandey the commentary does not have an inner meaning pertaining to Lord Śiva as Vāmana Bhaṭṭa Jhalakīkara accepts in his commentary Bālabodhinī. Probably besides this he has written a commentary on the Naiṣadha-carita.

The poet mentions Cakravartin Subuddhi Miśra, the author of Mādhavānala-kathānakam who wrote his commentary in 1665 AD. He is honoured and well remembered for his contribution in the tradition of Kashmirian paṇḍits.[2]

11. Ananta Paṇḍita—Ananta was the son of Tryambaka Paṇḍita and grandson of Nīlakaṇṭha Paṇḍita[3]. He dwelt at Tīra Puṇyastambha on the bank of Godāvarī. Residing at Vārāṇasī, he wrote the Vyaṅgyārthakaumudī commentary on Rasamañjarī by Bhānu Datta and its date is samvat 1692 or 1636 AD. Besided this, Mudrārākṣasapīṭhikā, Govardhanasaptaśatī commentary and Svānubhūti drama are also available by his name. The ācārya was patronised by king Citrabhānu of Vārāṇasī.

It is published under the editorship of Ram Shastri Tailang from Braj B. Das and Co. Vārāṇasī in 1904 AD. The book contains Prakāśa commentary by Nāgeśa Bhaṭṭa on Rasamañjarī also.

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1. राजानककुलतिलको मम्मटनामा देशिकवरः लौकिकस्य काव्यप्रकाशने प्रवृत्तेऽपि अन्यतरस्य काव्यस्य शिवतत्त्वस्य प्रकाशिकामभेदप्रथोत्थापिकां शुद्धविद्यां दर्शयति। Ibid
2. History of Classical Sanskrit Literature, M. Krishnamachariar, p. 758.
3. व्यञ्जनामग्नचित्तेन गौतमीतीरवासिना
   श्रीत्र्यम्बकतनूजेन पण्डितानन्दशर्मणा।
   रसिकश्रुतिभूषाऽस्ति भुवि या रसमञ्जरी
   व्यंग्यार्थकौमुदी व्याख्या तन्यतेऽस्याः कुतूहलात्।। Vyaṅgyārthakaumudī, p. 5

12. Atirātra Yajvana—Atirātra was the fifth son of Nārāyaṇa Dīkṣita. Nārāyaṇa Dīkṣita's father Āccāna Dīkṣita was the brother of Appayya Dīkṣita. He wrote a commentary on the Citramīmāmsa named Doṣoddhāra or Citramīmāmsā-doṣadhikkāra. In this book he has supported the views of Appaya Dīkṣita and refuted the criticism of Paṇḍitarāja on the Citramīmāmsā.

13. Vaidyanātha Tatsat—Vaidyanātha was the son of Rāma Candra (or Rāmabhaṭṭa) and grandson of Viṭṭhala Bhaṭṭa. He wrote Alamkāracandrikā a commentary on Appayya's Kuvalayānanda. He authored two books—(1) Prabhā—a commentary on the Kāvyaprakāśapradīpa by Govinda Ṭhakkura (2) Udāharaṇacandrikā—interprets and explains the Kāvyaprakaśa. It was written in 1684 AD and published in Kāvyamālā series. The commentary was written at Patna. He was the pupil of Bhavadeva Ṭhakkura.

14. Gurujālaśāyin 'Raṅgaśāyin'—Gurujālaśāyin flourished in the first half of the 17th century. He is also called Gurujālaraṅgaśāyī. He was the native of Cilakumarī. His father was the priest of cilakumarī family. He was the pupil of Anantācārya and follower of Vaiṣṇava. In the first book the poet has cited the Prauḍhamanoramā of Bhaṭṭojī Dīkṣita and Kuvalayānanda.

It is said that the poetician had studied under Mahādeśika of Vādhūla gotra and Anantācārya, his paternal uncle- the Dharmācārya (priest) of Chilakamarī of Gurujāla Guntur. district Chennai. V. Raghavan opines that Gurujāla is a village in Poland taluq in Guntur distict. He says that the author's real name was Raṅgaśāyin and Chilakamari is in the East Godāvarī District. The saying connected with his parent and ancestor proves that this must be his original home. So he cannot be later than 1553 AD.[1]

1. History of Sanskrit Poetics, S.K. De, p. 249.

15. Devapāṇi—Devapāṇi wrote a commentary on the Daśarūpa. Raṅganātha has alluded the commentary in his Vikramorvaśīya commentary (1656 AD).

16. Vṛndāvana Candra Tarkālamkāra Cakravartī—Cakravartī was the son of Rādhācaraṇa Kavīndra Cakravartī. He wrote the Dīdhitiprakāśikā commentry on the Alamkārakaustubha by Kavi Karṇapūra.

17. Jagadīśa Tarkapañcānana Bhaṭṭācārya—Bhaṭṭācārya was a naiyāyika and lived in Navadvīpa in the beginning of the 17th century. He wrote a commentary named Rahasyaprakāśa on the Kāvyaprakāśa. A manuscript written by his pupil reveals its writting time śaka 1579 (1657 AD).

He is not Jagadīśa Tarkālamkāra, the renowned Naiyāyika and the pupil of Bhavānanda and Rāmabhadra Sārvabhauma of Navadvīpa (Bengal).[1]

18. Yaśovijaya—Yaśovijaya belongs to the 17th century. He wrote the Kāvyaprakāśa commentary.[2]

19. Bālakṛṣṇa Pāyaguṇda—Pāyaguṇda wrote the Gūḍhārthaprakāśikā commentary on citramīmāmsā. He is different from Bālakṛṣṇa, the author of Alamkārasāra.

20. Lakṣmīnātha Bhaṭṭa—Bhaṭṭa wrote the Duṣkara-citraprakāśikā commentary before the middle of the 17th century.

21. Kuravirāma—He lived at the court of one of the zamīndārs of kārvetinagaram in the north Arcot district (Chittoor distt in Chennai). Ācārya was a devotee of Śiva[3].

1. History of Classical Sanskrit Literature, M. Krishnamachariar p. 761
2. Proceeding, International Sanskrit Conference, Vol.1, Part-1, 1975, pg. 150.
3. अनवधिकरुणावारिधिमानस्यात्मनि सदाशिवं देवम्। Daśarūpakapaddhati—Ed. T. Veṅkaṭācārya, 1968, Chennai.

As he wrote commentary on the Viśvaguṇādarśa of Veṅkaṭādhvarin (1637 AD) and as in his commentary the Makarandajharī on the Kuvalayānanda, he criticises vehemently views and interpretations of Vidyanātha Tatsat, the author of the Candrikā, another commentary on the Kuvalayānanda, Kuravirāma could not have been earlier than the last part of the 17th century. He composed four works : (1) Kuvalayānanda Ṭippaṇa (2) Daśarūpakapaddhati (3) the commentary on the Campūbhārata by Ananta Bhaṭṭa (4) the commentary on the Viśvaguṇādarśa by Veṅkaṭādhvarī is the grandson of Appayya Dīkṣita. Thus, his period must be the middle of the 17th century. Some scholars regard the Paddhati a commentary on the Daśarūpaka by Dhanañjaya while some regard it an independent work on dramaturgy consisting of verses, mostly anuṣṭubh. There is no vṛtti etc. Sri Lakṣmaṇa Śāstrī alludes Daśarūpakavartma in place of the Daśarūpakapaddhati.

His Daśarūpakapaddhati comprises of 110 verses on the features of plays. According to T.Veṅkaṭācārya Kuravirāma obviously draws upon the Daśarūpaka for his paddhati. Many verses of the Darśarūpaka are incorporated by him, sometimes in full and sometimes with slight variations. He sometimes seems to hold a view different from that of the Nāṭyaśāstra and the Daśarūpaka. The Daśarūpakapaddhati is published by V. Sambamurty, 467 Poonamalli High Road, Chennai—10 under the editorship of T. Veṅkaṭācārya.

22. Jayarāma Nyāyapañcānana—He was the favourite of king Rāmakṛṣṇa of Kṛṣṇa Nagara (Bengal) and the pupil of Rāmabhadrācārya Sārvabhauma. He was a naiyāyika and composed—(1) Nyāyakusumāñjali (2) Nyāyasiddhāntamālā (3) Tattvacintāmaṇidīdhiti (by Raghunāthaśiromaṇi) commentary and (4) Tilaka or Jayarāmī—Kāvyaprakāśa commentary. The period of Nyāyasiddhāntamālā is samvat 1750 (1694 AD). So the period of poetician is the 17th century.

Rahasyadīpikā commentary by Jayarāma mentioned in some catalogues seems to be another name according to M. Krishnamachariar. He is quoted by Śrīvatsalāñchana and Bhīmasena, but the only author who often cites him is Viśveśvara (as Nyāyapañcānana) in his Alamkārakaustubha. Jayarāma was surely later than Raghunātha Śiromaṇi (beginning of the 16th century) but earlier than the 18th century.[1]

23. Rāmacaraṇa 'Tarkavāgīśa'—Rāmacaraṇa was a Caṭṭopādhyāya Brahmin. He was the native of Rāyavātī in Vardhamāna district of West Bengal. He wrote (1) Sāhityadarpaṇa—Vivṛti (1700 AD) and (2) Kuvalayānanda commentary (1701 AD). The first book is published by the Nirṇaya Sāgara Press, Bombay. The Several editions of this commentary have been brought out in Bengal.

24. Nārāyaṇa Dīkṣita—Nārāyaṇa was the son of Raṅganātha Dīkṣita and brother of Bālakṛṣṇa. He wrote a commentary on Vikramorvaśīya in 1656 AD. So his period must be the latter half of the 17th century. He wrote a commentary on Kāvyaprakāśa.

25. Guṇaratna Gaṇi—Gaṇi belongs to the half past of the 17th century. He wrote the Sāradīpikā commentary on the Kāvyaprakāśa.[2]

26. Sumatīndra—Sumatīndra belonged to the Mādhava school and was the head of the Rāghavendra monastery. Śāhajī, the king of Tanjore (1684-1711 AD) honoured him. He wrote the Madhudhārā commentary on the Alamkāramañjarī by Sudhīndra Yati.[3]

27. Nemiśāha—Nemiśāha is entittled Mahārājādhirāja. He was the son of Bhīmaśāha. He wrote (1) Sāhityasudhā or

1. History of Sanskrit Poetics—S.K. De, p. 64
2. Proceeding, International Sanskrit Conference, Vol.-1, part-1, 1975, p. 150
3. Ibid, p. 475

Kāvyasudhā—Rasataraṅgiṇī commentary, (2) Ujjwala-nīlamaṇi commentary (3) Āgamacandrikā (4) Āgama-prabodhikā (5) Ānanda commentary etc.

P.K. Gode regards and identifies the author with Nemiśāha II of Jawahar line of chiefs in Bombay Presidency about 1650 AD.

28. Gopāla Bhaṭṭa or Lauhitya Bhaṭṭa Gopāla—Gopāla Bhaṭṭa was the son of Harivanśa Bhaṭṭa Dravida. He wrote Sāhityacūḍāmaṇi commentary on Kāvyaprakāśa in 1750 AD. The book is published by Trivendram Sanskrit Series. Kumāraswāmī has cited one Gopāla Bhaṭṭa. If he is the same author, his period must be before the 15th century. Kane has shown the period of Sāhityacūḍāmaṇi at one place as 1750 AD. and on the other samvat 1650[1]. The author has authored three commentaries in all. (1) Sāhityacūḍamaṇi—Kāvyaprakāśa commentary (2) Rudraṭa's Śṛṅgāratilaka commentary (3) Rasamañjarī commentary.

29. Nāgeśa Bhaṭṭa (Nāgojī Bhaṭṭa)—Nāgeśa occupies remarkable place among modern rhetoricians and grammarians. Though he has not composed any original book on poetics yet his commentaries on poetics are standard. They are so full of profundity and originality that they have been classed as the works of Abhinava Gupta etc. Nāgeśa Bhaṭṭa was born in Kale's family. He was a Mahārāṣṭrian Brahmin. His father was Śiva Bhaṭṭa and mother was Satī. He was the inhabitant of Vārāṇasī and king Rāma Singh of Śṛṅgaverapura (near Allāhābād) was his patron. Hari Dīkṣita, the grandson of Bhaṭṭojī Dīkṣita was his guru. Bhaṭṭojī Dīkṣita's guru was Śeṣa Kṛṣṇa. Paṇḍitarāja Jagannātha, was the pupil of Śeṣa Vīreśvara, the son of Śeṣa Kṛṣṇa. Thus, there was a gap of two generations between Paṇḍitarāja and Nāgeśa Bhaṭṭa. So the date of Nāgeśa Bhaṭṭa belongs to the beginning of the 18th century.

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1. History of Sanskrit Poetics—P.V. Kane, pgs. 412 & 435

Nāgeśa Bhaṭṭa's works are the following—(1) Gurumarmaprakāśa commentary on Rasagaṅgādhara (2) Bṛhat and Laghu Udyota (3) Udāharaṇadīpikā or Pradīpa-Kāvyaprakāśa commentary (4) Alamkārasudhā and Viṣamapadavyākhyāna Ṣaṭpadānanda—Kuvalayānanda commentary (5) Prakāśamañjarī commentary (6) Rasataraṅgiṇī commentary (7)· Paribhāṣenduśekhara (8) Laghuśabdenduśekhara (9) Bṛhadśabdenduśekhara (10) Bhāṣyapradīpodyota (11) Paramalaghumañjūṣā (12) Laghumañjūṣā (13) Bṛhanmañjūṣā (14) Prāyaścittenduśekhara (15) Sapiṇḍyanirṇayaḥ (16) Sāmkhyasūtravṛtti (17) Yogasūtravṛtti (18) Nyāyasūtravṛtti (19) Vaiśeṣikasūtravṛtti (20) Mīmāmsāsūtravṛtti (21) Vedāntasūtravṛtti (22) Vṛttisaṁgrahaḥ (23) Saptaśatīstotra commentary (24) Śabdaratnam (25) Adhyātma-Vālmīki-Rāmāyaṇa—commentary.[1]

30. Sārvabhauma—Sārvabhauma was the pupil of Viśvanātha Cakravartī (the latter half of the 17th century or the first half of the 18 century). He wrote a commentary on the Alamkārakaustubha by Kavi Karṇapūra.

31. Dharānanda—Dharānanda son of Śrī Rāmabala Miśra was of Vaśiṣṭha clan and a native of Bharatapura. His teacher was Paramānanda. He wrote a Sudhā commentary on Citramīmāmsā. For the explanation of every stanza he has alluded and cited the Alamkārakaustubha by Viśveśvara Paṇḍita (the first half of the 18th century). Therefore, his date must be the latter half of 18th century. The main feature of the Sudhā commenatary is that the portions which have not been rightly citicized by Appayya Dīkṣita or have been criticised briefly, have been explained elaborately and answers to the questions raised by ācārya Paṇḍitarāja etc. are also given. This book has been published by Vāṇī Vihār,

1. Śrīrasagaṅgādhara-marmaprakāśa-marmodghāṭanam—Jaggu Veṅkaṭācārya, p. 2

Vārāṇasī in 1965 AD under the editorship of Kalika Prasad Shukla.

32. Jīvānanda Vidyāsāgara—Vidyāsāgara flourished in the 19th century. He wrote the Sanskrit Kāvyasaṅgraha, commentary on eight Kāvyas and the annotation of nine dramas. Besides these he wrote Vimalā commentary on Sāhityadarpaṇa.

33. Durgāprasāda Tripāṭhī—Durgāprasāda belongs to the 19th century. He was the native of Ekadalā village. He was the son of Kodī Rāma and the pupil of Guru Choṭaka Miśra. He wrote original books on astrology and karmakāṇḍa and annotated the grammar books. Besides these, he wrote the commentary on the Rasamañjarī.

34. Jaggū Veṅkaṭācārya—Jaggū was a professor at Vedavedāntabodhinī Sanskrit Pāṭhaśālā. This pāṭhaśāla is situated at Yādavagiri (Melukot) in Dakṣiṇabadarikāśrama area of Mysore (Karṇāṭaka). Jaggū was patronised by Jayacham king of Mysore. He wrote two books viz. (1) Kuvalayānandacandrikācakora—the annotation with the explanation of the Kuvalayānandacandrikā by Vaidyanātha Pāyaguṇḍa[1] (2) Rasagaṅgādharamarmaprakāśamarmodghāṭanam—the marmaprakāśa commentary on the Rasagaṅgādhara by Nāgeśa Bhaṭṭa with the short annotation of the Marmodghāṭanam. These books have been published from Melukot Banglore in 1943 AD. This is a critical study on the Rasagaṅgādharamarmaprakāśa by Nāgeśa Bhaṭṭa.

35. Daśaratha Dwivedī—Daśaratha was the native of Soro (old name Śūkara Kṣetra) in Eaṭāh district of Uttar Pradesh. He flourished in the 19th century[2]. He wrote (1)

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1. इह खलु प्रबन्धे कुवलयानन्दचन्द्रिकागता दोषा ये यत्र यत्र मदीयचित्तपथमारूढाः ते विशदीक्रियन्ते। प्रसङ्गादितरेषामालङ्कारिकाणां तत्तदहारणश्लोकव्याख्यातृश्च। Kuvalayānandacandrikācakora, pg. 2
2. Proceeding, International Sanskrit Conference, Vol.-1, Part-1, p. 500

Kāvyālamkārasūtra—bhāṣya (2) Kātantracandrikā (3) Ślokabaddhasiddhāntakaumudī (4) Sarpa-cikitsā (5) Viṣopaviṣamīmāmsā, (6) Vidhānamārtaṇḍa (7) Samasyāpūrti (8) Piṅgala chandaḥ-sūtra-bhāṣya (9) Bhagavadbhakti rahasyam (10) Samskāravidhi paryālocana.

36. Mānavalli Gaṅgādhana Śāstrī—Gaṅgādhana (1853 AD—1913 AD) was the son of Nṛsimha Śāstrī Mānavalli and the grandson of Subrahmaṇya. He was born at Vārāṇasī in samvat 1910. His teachers were Rājārāma Śāstrī and Bāla Śāstrī. He became a professor at Vārāṇasī Sanskrit College, Vārāṇasī in 1879 AD.[1] He was a prolific writer and produced several books viz. (1) Rasagaṅgādhara-commentary (2) Alivilāsasanlāpa (Khaṇḍa Kāvya) (3) Hamsaśataka (poems) (4) Sabhāvarṇanam (Ślokas) (5) Rājārāma Śāstrī Jīvanavṛttam (campū) (6) Bālaśāstrī Jīvanavṛttam (campū) (7) Śāśvatadharmadīpikā (8) Padamañjarī commentary (9) Siddhāntaleśa commentary (10) Vākyapadīya commentary (11) Tantravārtika commentary (12) Nyāyabhāṣyam commentary (13) The Eulogy of the Duke of Edinburgh (8 ślokas) (14) The Eulogy of the Princes of Wales the Mānasopāyanam.[2] Dr. Varnekar has mentioned the Kāvyātmaka-sanśodhana by the ācārya.

37. Rāyampeṭā Veṅkaṭeśvara Kṛṣṇāmācāriyar—Kṛṣṇāmācāriyar was the son of Veṅkaṭeśvara. He stands during 1874-1944 AD. He worte the commentary on the Citramīmāmsā. Besides this he composed other 24 books[3].

38. Vāmana Bhaṭṭa Jhalakīkara—He belongs to the last part of 19th century. He was the inhabitant of Maharāṣṭra. He wrote a commentary Bālabodhinī on the Kāvyaprakāśa.

39. Ramānātha Caturvedī—Ramānātha was the son of Kuñjana Lāla Caturvedī. He belonged to the village Kaunch

1. Kāśī kī Pāṇḍitya Paramparā—Pt. Baladeva Upadhyay, p. 249
2. Ādhunika Sanskrit Sāhitya—Dr. Hira Lal Shukla, p. 275-276
3. Ibid. p. 387

in Jalaun district of Uttar Pradesh. He stands during the 1896 AD—1934 AD. He wrote : (1) Rasamañjarī commentary (2) Gītisaṅgraha (3) Pathapeṭikā (4) Navadurgāstava (5) Juhotiyā paricaya.

40. Rāma Piśāraḍī—Piśāraḍī was born at Piśāraṭa near Iraṅgāla Kuḍā Mahākṣetra in Kucci. His father was Vellīṅgalūra Vātapalli and mother Kucci Piśārasyāra. His guru was Śaṭhakopācārya. He belongs to the 20th century. He wrote (1) The commentary on the Kuvalayānanda candrikā (2) The Bālapriyā commentary on the Dhvanyālokalocana (3) The Bālapriyā commentary on the Citramīmāmsā. Apart from these, it is said that he wrote other 16 books.[1]

41. Khuddī Jhā—Khuddī belongs to the 20^{th} century. He annotated the Kāvyaprakāśa.[2]

42. Kuppūswāmī Śāstrī—Mahāmahopādhyāya Vidyāvācaspati Kupppūswāmī Śāstrī has written upalocana commentary on locana of Abhinavagupta. He says without upalocana nothing can be seen clearly through bare eyes only. Therefore upalocana is useful[3]. The book is published from Kuppūswāmī Research Institute, Chennai in 1914 under the editorship of Kuppūswāmī Śāstrī.

43. Harinātha—Harinātha was the son of Viśvadhara and the younger brother of Keśava. He quotes Keśava Miśra's work on alamkāra. Therefore, he probably flourished during 1575 AD to 1675 AD. Harinātha wrote a commentary on the Sarasvatīkaṇṭhābharaṇa and the Mārjana commentary on the Kāvyādarśa.

44. Durgāprasāda Dwivedī—Durgāprasāda wrote

1. Ibid, p. 343.
2. Proceeding, International Sanskrit Conference, Vol.-1, Part-1, 1975 p. 128
3. विनोपलोचनेनालं न विवेक्तुं हि लोचनम्।
निगूढार्थास्ततस्सोऽयं न मुधा स्यात्परिश्रमः।। Upalocana

Sāhityadarpaṇa "Chāyā" Vivṛti. This commentary is published from Mumbai.

45. Bhāskara Miśra—He belonged to the later half of the 18th century and wrote Sāhityadīpikā, a commentary on Kāvyaprakāśa.

46. Rāmanātha Vidyāvācaspati —This Bengali writer who belonged to 17th century (about 1625 AD) wrote Rahasyaprakāśa commentary on Kāvyaprakāśa. Apart form this, he composed a commentary on Sanskārapaddhati by Bhava Deva in 1623 AD. His other works are Kāvyaratnāvalī, Kārakarahasya, Trikāṇḍaviveka and Trikāṇḍarahasya.

47. Samaya Sundara—Sundara was the disciple of Sakala Candra who was pupil of Jina Candra. Residing in Ahmedabad he composed commentaries on Vāgbhaṭālāmkāra and Raghuvanśa for Hari Rāma.

48. Paṇḍitarāja 'Raghunandana'—Paṇḍitarāja is perhaps identical with Raghunandana Ray, the pupil of the legist Maheśa Ṭhakkura. Ratnakaṇṭha has alluded him. He wrote a commentary on Kāvyaprakāśa. The period of manuscript is 1637 AD.

49. Bhava Deva—Deva the son of Kṛṣṇa Deva and disciple of Bhava Deva Ṭhakkura was a native of Mithilā. He flourished in the period of king Shahjehan. His works are (1) Līlā—Kāvyaprakāśa commentary (1649 AD) (2) Vedānta-sūtra commentary. The poetican wrote his exegesis at Paṭanā.

50. Narasimha Ṭhakkura—Ṭhakkura was born in Govinda Ṭhakkura family. He was a Naiyāyika. Bhīmasena Dīkṣita has alluded him. So his period should be between 1620 AD to 1700 AD.

He has written Narasimhamanīṣā commentary on the Kāvyaprakāśa. The commentary mentions Madhumatī of Ravi and Kamalākara. Therefore, he may be contemporary of Kamalākara Bhaṭṭa or after him.

51. Devanātha 'Tarkapañcānana'—Devanātha was the son of Govinda. Bhīmasena alludes him that he was a logician of Bengal. He wrote a Kāvyakaumudī commentary on the Kāvyaprakāśa in samvat 1717 (1660-61 AD). The commentary refutes all the objections imposed by Kavirāja Viśvanātha on Ācārya Mammaṭa. Apart from this, it is said that Rasikaprakāśa is also written by him. Rāmānanda his son wrote the Rasataraṅgiṇī.

52. Gopīnātha—His works are three—(1) Sumanomanoharā—Kāvyaprakāśa commentary (2) Prabhā—Sāhityadarpaṇa commentary (at the end of 17th century) (3) Raghuvanśa commentary (1677 AD). He may be identical with Gopīnātha Kavirāja.

53. Lokanātha Cakravartī—Lokanātha wrote an exegesis on Alamkārakaustubha by Kavi Karṇapūra. This is printed annonymously in Varendra Research Society as an old commentary.

54. Śivanārāyaṇa Dāsa—Śivanārāyaṇa was the son of Durgādāsa and the native of Bengal. He flourished in the first half of the 17th century. He wrote a commentary on Kāvyaprakāśa.

55. Mahādeva Miśra—Miśra a 17th century poetician wrote Bhānu-bhāvaprakāśinī commentary on Rasamañjarī and Rasodadhi commentary on Rasatarañgiṇī.

56. Maheśvara Nyāyālamkāra—He was Bengali and his date is before the middle of 17th century. He wrote a commentary named Bhāvārthacintāmaṇi or Ādarśa on Kāvyaprakāśa and it is published by Jīvānanda Vidyāsāgara, Calcutta. One Maheśvara Bhaṭṭa wrote a commentary on Dāyabhāga and Vijñapriyā commentary on Sāhityadarpaṇa. Perhaps both the ācāryas are identical. In the view of Krishnamachariar his date is 16th century.

57. Gaṇeśa—He was the son of Ananta Bhaṭṭa and the disciple of Bhāskara. He wrote a Vivaraṇa commentary on

Vāgbhaṭālamkāra and Rasataraṅgiṇī as well. The manuscript of the Vivaraṇa commentary was complete in 1713 AD. The hand-written date of Rasodadhi, a commentary is 1698 AD.

58. Gaṅgādharādhvarī or Gaṅgādhara Vājapeyī—He was a native of Tirvalaṅgadu in district Ciṅgaliputa. His father Deva Simha Sumati belongs to the family of Vādhūla. Viśvarūpa monk of Vārāṇasī was his teacher. It seems that he preserves the text and the Appayya-tradition better. He makes a careful effort to settle the readings of his text. He was in the good books of Śāhajī the king of Tanjore (1684-1711AD). He was the grandson of the brother of Appaya Dīkṣita's pupil. His 'Rasikarañjanī' commentary on Kuvalayānanda has been published under the editorship of Hālāsyanātha Śāstrī from Kumbhakoṇam. In addition to this he wrote some commentaries on philosophy as well.

59. Viśvanātha Cakravartī—It may be definitely said that the date of the ācārya is either the later half of 17th century or the first half of the 18th century. This Gauḍīya Vaiṣṇava ācārya lived in Bengal. His works are three—(1) Ānanda-candrikā or Kiraṇa-Ujjvalanīlamaṇi commentary (śaka 1618=1696AD) (2) Sārabodhinī—Kavi Karṇapūra's Alamkāra-kaustubha commentary (3) Sārārthadarśinī-Bhāgavata commentary (śaka 1626 = 1704 AD). In his commentary in Ujjvalanīlamaṇi, he refers to the Rasataraṅgiṇī by Nārāyaṇa Bhaṭṭa. Besides these books, Dr. Varṇekara has alluded Śrīkṛṣṇabhāvanāmṛta, Nikuñjakeli Virudāvalī, Ga ıräṅga-līlāmṛta and Camatkāracandrikā as well.

60. Vrajarāja Dīkṣita 'Haradutta'—Vrajarāja, the son of Kāmarāja Dīkṣita belonged to the first half of 18th century. It is said that he is the author of (1) Śṛṅgāraśataka, (2) Āryātriśatī muktaka or Rasikarañjana kāvya, (3) Sadratna Varṇana (4) commentary on Rasamañjarī.

61. Mathurā Nātha Śukla—He was a native of Pāṭaliputra in Mālava province. Aufrecht has mentioned sixty four books by the ācārya. With the permission of King Dalacandra, he authored (1) Jyotiḥsiddhāntasāra in 1783 AD. Besides this he composed (2) Sāhityadarpaṇa ṭippaṇa and (3) Kuvalayānanda commentary.

62. Viśvanātha Simha—Viśvanātha Simha, the king of Rewā wrote commentary on Bhaktirasāmṛtasindhu in samvat 1884 (1827 AD).

63. Rāmeśwara Prasāda Śāstrī Dādhimatha—He was Kāsālya Avaṭaṅkadhārī Dādhimatha brahmin. He was born on Āśvin Kṛṣṇa 9, samvat 1977 in the famous family of Śrī Sītārāma near Ḍiggī at Nimhedā, Jaipur. His father was Pt. Bāla Mukunda Miśra and teacher was Pt. Murāri Miśra. His works are eight in all: (1) Vyākaraṇasiddhānta-kaumudī (Ratnaprabhā comm. on kāraka chapter) (2) Rasikapriyā comm. on Kuvalayānanda (3) Jyotiṣmatī comm. on Tarkasaṅgraha (4) Kāvyanikuñjam (5) Bhāratavibhūtayaḥ (6) Hindī—translation of Varuṇa Sūkta (7) Udbodhaśataka in Hindī (8) Abhinavajaipuravaibhavam[1].

64. Vedantācārya—The ācārya gives some clues to his biography in the introductory verses and the colophon of his commentary Prakāśottejinī (Sarvaṭīkābhañjinī) on Kāvyaprakāśa. As its name suggests, it excites and exposes the hidden ideas of Mammaṭa on poetics. The work is also known as Ravirājayaśobhūṣaṇa, because the author includes eulogies on King Ravivarmā (1722-31 AD) of Cochin, his patron as illustration in the tenth ullāsa.

All the chapters except 6th begin with a separate maṅgalācaraṇa in praise of lord Saṅgameśa. Ācārya gives special attention to explain the position of the original text left unexplained by other commentators. Generally the vṛtti

1. Jaipur kī Sanskrit Sāhitya Ko Dena—Prabhakar Shastri, p. 307

portions are elaborately commented on and explained with appropriate examples. The Navya-Nyāya style of interpretation is adopted. He gives a reformed definition of poetry that is bereft of any defect like Ativyāpti, Avyāpti and Asambhava—

दोषत्वेनाभ्युपगतत्वावच्छिन्नप्रतियोगितात्यन्ताभावाश्रयत्वे सति एवम्भूतालङ्कारजातीयान्यतमवदीदृशरसधर्ममाधुर्यादिव्यञ्जकसमुचितवर्णवत्वे सति अदुष्टसालङ्कारगुणार्थव्यवच्छेदकत्वं काव्यत्वम्।[1]

65. Vaidyanātha Pāyaguṇḍa—He was the son of Rāma Bhaṭṭa and the pupil of Nāgeśa Bhaṭṭa. He was a Maharashtriya brahmin. He must therefore, be later than the beginning of the 18th century. His works are: (1) Ramā—Candrāloka commentary (2) Alamkāracandrikā—Kuvalayānanda commentary (3) Cidasthimālā—Śabdenduśekhara commentary (4) Gadā—Paribhāṣenduśekhara commentary (5) Bhāva Prakāśika Śabdaratna commentary (6) Chāyā—Mahābhāṣyapradīpodyota commentary (7) Kalā-Vyākaraṇasiddhāntamañjuṣā commnetary (8) Lakṣmī—Yājñavalkyamitākṣarā commentary and (9) Vāmamārgakhaṇḍanam.

66. Jīvarāja—He was the son of Vrajarāja Dīkṣita 'Haradutta' and the grandson of Sāmarāja Dīkṣita. He attended the court of Mādhavasena. He authored setuprabandha commentary on Rasataraṅginī. The ācārya alludes in his commentary the Naukā commentary by Ācārya Gaṅgā Rāma Jadī. Therefore, the date of the ācārya should be the latter half of the 18th century. Besides this he wrote the Gopālacampū.

67. Tiruveṅkaṭa—He was a native of south India and the son of Cinnatimma and the grandson of Tirumala Guru. He wrote a commentary on Kāvyaprakāśa in which he mentioned the commentary by Bhaṭṭa Gopāla (1750AD),

1. Kāvyaprakāśottejinī : an unpublished commentary on Kāvyaprakāśa—Dr. C.S. Śaśīkumār—Śrī Ravivarmā Samskṛta Granthamālā Journal Pūrṇatrayī, Govt. Sanskrit, College Committee Tripunithura Keral, p. 25

therefore, his period should be the latter half of the 18th century.

68. Maheśa Candra 'Nyāyaratna'—He was born on 22 February, 1938 in a Bhaṭṭācārya family. He belonged to village Nārīṭa in district Howrah. His father Hari Nārāyaṇa had deep knowledge of logic and his two uncle teachers Prasanna Pañcānana and Ṭhākuradāsacūḍāmaṇi were famous scholars. He was awarded Nyāyaratna Mahāmahopādhyāya and C.I.E. He became a professor in Government Sanskrit College in 1864. He wrote six books in all. They are—

(1) Kāvyaprakāśa commentary, (2) Mīmāmsā-darśanam (3) Kṛṣṇayajurveda, (4) Dayānanda Sarasvatī Vedabhāṣye' bhiprāyam, (5) Mṛcchakaṭikapraṇetṛ nirṇayaḥ (criticism) (6) Luptasamvatsaram.

69. Dāmodara Lāla Goswāmī—Goswāmī was born in Vṛndāvan in 1875 AD. He studied grammar, literature, music and vaiṣṇava śāstra from his uncle and father Goswāmī Gopīlāla Mahārāja. He went to Vārāṇasī and studied literature and philosophy from Pt. Gaṅgādhara Śāstrī. Goswāmī wrote six books (1) Bhagawannāma-kaumudī (2) Bhaktirasāyana (3) Haribhaktirasāmṛta-sindhu (4) Vākyapadīya (5) Ṣaḍdarśana samuccaya (6) Vāgvallabha-introduction. He also wrote expalnation on two chapters of Bhaktirasāyana of Madhusūdana[1].

70. Madhusūdana Śāstrī—Pt. Madhusūdana Śāstrī was born in Chirava village, Rajasthan in vikrama samvat 1960 (1903 AD). His father was Pt. Rāmajī Lāla Śarmā. He went to Vārāṇasī after stydying poetics from his father, where he was appointed a teacher in a Sanskrit Mahāvidyālaya. He wrote (1) Madhusūdanī commentary on Kāvyamīmāmsā, with Bālakrīḍā Hindī explanation (2) Madhusūdani vivṛti on Vyaktiviveka (3) Rasagaṅgādhara—Hindi translation (4) Nāṭyaśāstra-Abhinavabhāratī (5) Kāvyaprakāśa-Sanskrit and

1. Kāśī kī Pāṇḍitya Paramparā—Pt. Baladeva Upadhyay, p. 466-468.

Hindī explanation (6) Śrīpaṇḍita- edited, and other books. He died on September 23, 1986[1].

71. Chaṇḍikā Prasāda Shukla—Dr. Shukla was born on 24th August 1921 at Aṭhakhariyā village in Allahabad. He is a Sarayūpārīṇa Brahmin of Shukla family. His clan is Kṛṣṇātreya. His father late Ram Kishore Shukla had profound knowledge of Astrology, Religion and the Purāṇa. He studied sanskrit grammar from his uncle Bhānu Prasad Shukla. He got his Madhyamā and Sāhityācārya degress from the Vārāṇasī Sanskrit University and M.A. in History and Sanskrit from the Allahabad University. Since he had aptitude and interest in sanskrit he did his research work in sanskrit. He was awarded the D.Phil. on Naiṣadhacarita in 1953 and D. Litt. on the classical development of Śṛṅgāra rasa in 1971 AD. from the Allahabad University. He was the Professor and Head of the Sanskrit Department of the Allahabad University and retired in 1981 AD.

His works are nine—(1) Naiṣadhacarita—Hindī Translation (2) Śiśupālavadha commentary on the first and the second canto (3) Vedamañjarī (edited, 1953 AD) (4) Naiṣadhapariśīlana (5) Muktāphala-poetic translation of five epics of Sanskrit (6) Māgha Kavi, a research-work (1983 AD) (7) Śṛṅgārapariśīlana (1983 AD) (8) Dīpaśikhā—Dhvanyāloka commentary 1983 AD (9) Sūktigaṅgādhara.

Dīpaśikhā is published by the Viśvavidyālaya Prakāśana, Vārāṇasī. In this book the author has adopted a different yard stick from Abhinavagupta an eminent commentator on the Dhvanyāloka and has proved that Abhinavagupta was unable to read between the lines of Ānandavardhana. He has summarized his view on whole Dhvanyāloka in one line as *'Dhvanistu Kāvyamevāsti, na sa vyaṅgyo na vyañjanā'*. He has pointed out seventeen flaws in Locana.

In the opinion of Dr. Shukla Ānandavardhana has employed the word 'Dhvani' in the special sense of Kāvya while Abhinavagupta has used it in five different senses.

1. Kāśī kī Pāṇḍitya Paramparā—Pt. Baladeva Upadhyay, p. 729-730.

Chapter - VI

ANONYMOUS ĀCĀRYAS

1. Kāvyalakṣaṇavicāra—The author has mentioned the Rasagaṅgādhara and the Citramīmāmsā in this book. Therefore, his period must be the latter half of the 17th century. Its manuscript is kept in the Madras Library[1].

2. Alamkāramañjarī—The cited example of this book are written in the admiration of Rāmacandra (18th century), the landlord of Kākarlapūri family and the native of Vijagāpaṭṭam District.[2]

3. Rasakaumudī—According to P.K. Gode, probably the date of this book is the latter half of the 18th century.

4. Sāhityakaumudī-commentary—This book is the explanation of Sāhityakaumudī by Baladeva Vidyābhūṣaṇa (first half of the 18th century). Therefore the commentator's period may be fixed either second half of the 18th century or later.

5. Alamkārasūtrasaṅgati—The author was a disciple of Maṅkha. He praises his patron King Ravivarmā in the illustrations, who wrote Pradyumnābhyudaya.[3]

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1. History of Sanskrit Poetics—P.V. Kane, p. 413
2. History of Classical Sanskrit Literature—M. Krishnamachriar p. 805
3. Ibid, p. 802

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Premacandra Tarkavāgīśa : kāvyādarśa comm.

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Rāmadeva Cirañjīva Bhaṭṭācārya : Kāvyavilāsa

Rāmānanda Ṭhakkura : Rasataraṅgiṇī

Rāmānandapati Tripāṭhī : Kāvyaprakāśaprakṛtārtha, Rasikajīvanam

Rāmanātha Caturvedī : Rasamañjarī comm.

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Rāmāvatāra Miśra : Rasacandrīkā, Vyañjanāvṛttivicāraḥ

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Sadājī : Sāhityamañjūṣā

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Śivadutta Śarma : Kāvyarasāyanam

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Śivarāma Tripāṭhī : Alamkārasamudgaka, Rasaratnahāra, Viṣamapadī (*Kāvyaprakāśa comm.*)

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Sudarśanācārya : Kanakabandha

Sudhākara Mahāśabde : Sāhityasārasaṅgraha

Sudhīndrayogin (Yati) : Alamkāranikaṣa, Alamkāramañjarī

Sukhadeva Miśra : Śṛṅgāralatā

Sukhalāla Miśra : Śṛṅgāramālā

Sumatīndra : Madhudhārā (*Alamkāramañjarī comm.*)

Sundara Miśra Aujāgiri : Nāṭyapradīpa

Svātī Tirunāla Mahārāja : Prāsavyavasthā

Śvetāraṇyam Nārāyaṇa Yajvan : Vṛttālamkāraratnāvalī Śivārthālamkārastava

Tārācaraṇa Tarkaratna : Śṛṅgāraratnākara

Tiruveṅkaṭa : Kāvyaprakāśa comm.

Vaidyanātha Pāyuguṇḍa : Ramā (*Candraloka comm.*), Alamkāracandrikā (*Kuvalayānanda comm.*)

Vaidyanātha Tatsat : Prabhā (*Kāvyaprakāśa pradīpa expln.*)

Vāmana Bhaṭṭa Jhalakīkara : Bālabodhinī (*Kāvyaprakāśa comm.*)

Vāmanācārya Jñāna Pramodagaṇi : Jñanapramodikā (*Vāgbhaṭālamkāra comm.*)

Vedāntācārya : Prakāśottejinī (*Kāvyaprakāśa comm.*)

Veṇī Dutta Śarman : Alamkāramañjarī, Rasakaustubha

Veṇi Dutta Śarman 'Śrīvara' : Alamkāracandrodaya, Rasikarañjanī (*Rasataraṅgiṇī Comm.*)

Veṅkaprabhu (Veṅkasūricandra) : Alamkāramaṇidarpaṇa

Veṅkaṭa 'Bāla Kālidāsa' : Citracamatkāramañjarī

Veṅkaṭa Kṛṣṇa : Śabdabhedanirūpaṇa

Veṅkaṭācārya III : Alamkārakaustubha

Vidyārāma : Rasadīrghikā

Vijayānanda : Kāvyādarśa comm.

Vīreśvara Paṇḍita Bhaṭṭācārya 'Śrīvara' : Rasaratnāvalī

Viśvanātha Cakravartī : Ānandacandrikā or Kiraṇa (*Ujjvalanīlamaṇi comm.*)

Viśvanātha Simha : Bhaktirasāmṛtasindhu comm.

Viśvanātha Nyāya Pañcānana : Alamkārapariṣkāra

Viśvanāthadeva : Sāhityasudhāsindhu

Viśveśvara Paṇḍita : Alamkārakaustubha, Alamkāramuktāvalī, Alamkārapradīpa, Rasacandrikā, Vyaṅgyārthakaumudī or Samañjasā (*Rasamañjarī comm.*)

Vrajarāja Dīkṣita 'Haradutta' : Rasikarañjana (*Rasamañjarī comm.*)

Vṛndāvana Candra Tarkālamkāra : Dīdhitiprakāśikā (*Alamkārakaustubha comm.*)

Yadunātha Jhā : Vyañjanāvāda

Yajñanārāyaṇa Dīkṣita : Alamkāraratnākara

Yaśasvin kavi : Sāhityakutūhala

Yaśovijaya : Kāvyaprakāśa comm.

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